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THE NEW REAL BOOK

JAZZ CLASSICS
CHOICE STANDARDS
POP-FUSION CLASSICS

FOR ALL INSTRUMENTALISTS AND VOCALISTS

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SHER MUSIC Co.

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ILLINOIS JACQUET

LEGAL

THE NEW REAL BOOK

JAZZ CLASSICS
CHOICE STANDARDS
POP-FUSION CLASSICS

FOR ALL INSTRUMENTALISTS AND VOCALISTS

From The Publisher of "The World's Greatest Fake Book" and "The Improviser's Bass Method"

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Angel Eyes	I'll Take Romance	Speak Low*
Autumn Leaves	I'm All Smiles	Stormy Weather*
Beautiful Love	I'm Old Fashioned	Take The 'A' Train
Basin St. Blues	Imagination	Tenderly
Blame It On My Youth	Like Someone In Love	There Will Never Be Another You
But Beautiful	Long Ago And Far Away	These Foolish Things
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Don't Get Around Much Anymore*	My Romance	We'll Be Together Again
Don't Go To Strangers	My Shining Hour	What's New?
Everything Happens To Me	Polkadots And Moonbeams	Where Is Love?
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* = STANDARDS SUPPLEMENT - U.S.A. Only

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PUBLISHER'S FOREWORD ("Why A New Real Book?")

We at Sher Music Co. are proud to bring you the second in a series of great, legal anthologies of jazz and jazz-related compositions (the first was "The World's Greatest Fake Book"). We hope that these books bring you years of pleasure and that they make your job of creating beautiful music easier.

It has been almost twenty years since the old Real Book came out and we hope that "The New Real Book" will become the new standard book for aspiring and professional musicians and singers around the world. Like the old Real Book, "The New Real Book" has been designed to be useful for any musical occasion - casual (club date), jazz gig, rehearsal band, jam session, etc. This book, however, has taken the old Real Book's basic format and improved upon it in several important respects:

1) The standard tunes have been thoroughly researched and often synthesized from as many as eight different classic recordings as well as the original sheet music. This reliance on the weight of history eliminates the arbitrariness of much of the old Real Book. (See Appendix II - Sources, for complete documentation of this).

2) The jazz classics here have been transcribed by one of the world's great musical minds (and ears!), Bob Bauer - often with the input of those composers who are still living. On those tunes that were also in the old Real Book, Bob has corrected many mistakes. This will become apparent if you compare both books with the original recordings.

3) In response to the request "Play something we can dance to!", this book contains many great, danceable pop-fusion tunes recorded after the old Real Book was already out. We hope that their inclusion will allow you to satisfy the needs of your younger audiences without compromising your own integrity.

4) The last twenty years have been fertile ones for jazz composition and "The New Real Book" (in both the Jazz and Fusion sections) contains many tunes written since 1970 that deserve to become part of the standard repertoire of the jazz player. We hope that you will take the time to play and/or listen to the recordings of those tunes unfamiliar to you - you'll be glad you did!

5) Unlike the old, illegal Real book, we obtained the owner's permission to include each tune in the book, in exchange for royalties paid. Besides acknowledging the composers' rights to benefit from their creations, this has given us access to their own lead sheets and/or approval of our charts, whenever the composers were still living.

One of the pleasant surprises of being in business is how many people are willing to go out of their way to help a worthy project. My sincere thanks to the following people who have been instrumental in making this book a reality: Chris James of Bourne Co., Dave Bickman of MPL Communications, Judy Bell of TRO, Maureen Woods, Ilyce Dawes, Chet Zdrowski of The Mac Garden in San Rafael, Mary Kay Landon of Kazan Typeset Services in S.F., Jim Zimmerman, Jim Marshall, Susan Muscarella-Park and all the other Bay Area musicians who helped with proofreading, and, of course, all the composers and musicians who played on the recordings we used to derive the charts.

Special thanks go to my father, Maury Sher, for all his help; Ann and Morse Bettison, for their invaluable assistance; Bob Parlocha of KJAZ, one of the world's great jazz DJ's, for his friendship and wealth of information; Michael Smolens and Ann Krinitsky for the amazing calligraphy work; Bob Bauer, for being a superb person, as well as a genius; and my sweet wife, Sueann for all her love and support (and the hand-weaving on the cover!).

Finally, I would like to dedicate this book to the memories of my uncle, Ben Swartz, who was a friend beyond the call of duty, and my mother, Esther Sher, a real beacon of goodness in this world, who showed me that beauty and meaning in life can always be found if we do our part.

MUSICAL EDITOR'S FOREWORD

As musical editor, my job has been to produce the charts in this book, using a wide variety of resources. This involved transcribing records, consulting printed music and manuscripts, communicating with composers, and comparing and synthesizing different recordings of a given tune. In addition, it has been my responsibility to ensure, through a process of proofreading and playing the charts (carried out by myself and others), that errors and weaknesses be found and corrected, so that each chart might be as clear, complete, and accurate as possible.

All the information necessary for proper use of the charts is contained in the General Rules and the table of Chord Symbols. It is my intention in the foreword to describe in some detail the process of producing the charts, and especially to point out certain choices made, priorities set, and criteria established by the publisher and myself which shaped the process.

SOURCES

The various sources - records, sheet music, manuscripts, etc. - are at the heart of the process, and every effort has been made to acquire all pertinent source materials. (See Appendix II, Sources, for a description of types of sources and a listing of the particular sources used for each tune.) We obtained music from publishers, composers, retail stores, and private collections. For records we had access to extensive collections and also ransacked new and used record stores. The gathering of source materials continued throughout the creation of the book, and we often hunted down specific sources or simply additional sources of any kind in order to clear up uncertainties.

It was then necessary to decide which sources would be most useful in creating the final chart for each tune. For most tunes, the sources on paper (lead sheets, sheet music, etc.) fell into a fixed order of usefulness, based on how reliably they conveyed the intent of the composer: 1) Composer's lead sheet (most reliable), 2) Published sheet music, 3) Publisher's lead sheet, 4) Published transcription, and 5) Legal and illegal fake books.

As for the recordings, the following criteria helped determine their usefulness and ultimate contribution:

Historical Importance And Influence. With the help of other jazz fans and historians (especially Bob Parlocha of KJAZ) we were able to select classic versions of some tunes, versions that have had the greatest influence on how the tune is played (e.g., Bird & Diz's "All The Things You Are" and Miles Davis's "I Thought About You" and "If I Were A Bell"). The final chart is often based largely on this classic version.

Agreement With Other Sources. Except in the case of classic versions, versions which differed greatly from the general consensus, wonderful though they may be, were given less emphasis (e.g., Stan Getz's "Here's That Rainy Day" and Miles Davis's "Nature Boy").

Clarity And Consistency. Especially when no sheet music or composer's lead sheet was available, recordings where melody and chords were clear and consistent were more useful than highly interpretive recordings.

Applicability To Small-Group Setting. We assume that most players using this book will do so in small-group settings. Many big band arrangements are not easily transferred to a small-group setting, being too complex or relying too much on dense, colorful harmonies.

Please note that the presence or absence of a metronome marking tells how closely a chart is based on a single recording. Those charts with metronome markings (that is, almost all of the more recent tunes and most of the jazz classics) are based largely or wholly on a single recording, from which the metronome marking derives. Such elements as intros, endings, chords, and melody are most likely to be taken from this predominant recording. On the other hand, those charts without metronome markings (the standards and certain well-worn swing, bebop and latin tunes) are each a synthesis of two or more recordings where no one recording predominates.

THE STANDARDS

The standards (see list of "Choice Standards" in the Index) were the most consistent group of tunes in the book, not only stylistically but also in terms of what resources were available for them. Every standard had published sheet music available (except one: "Weaver Of Dreams"); none had composer's lead sheets. And every standard had been recorded a number of times.

An early choice was made concerning the standards: that their charts, while conveying the composer's intent, should also reflect modern common practice - how the tune is commonly performed today, as demonstrated in recordings by jazz artists. Many elements of a tune may evolve over the years - melody, chords, arrangement, key, tempo, time feel - and to ignore this evolution would limit any chart's current usefulness. Therefore, any consistent change has been incorporated whenever possible. When there is a consensus (agreement among a number of recordings) the change is included in the body of the chart; changes found in only a small number of recordings appear peripherally - as alternate chords or as comments or suggestions accompanying the chart - or not at all.

The keys of the standards reflect common practice. Ignoring vocal renditions (which are transposed to suit a singer's range), there was usually general agreement concerning the key among various instrumental recordings. When two or fewer instrumental versions were available (e.g., "All Of Me" and "Stormy Weather"), the key of the sheet music was given added emphasis. At other times more than one valid key emerged (e.g., "Someday My Prince Will Come" and "Autumn Leaves"). In these cases we looked to the most well-known recording or used our own best sense of contemporary practice.

After much listening and consideration, we determined that, for the standards, trying to reflect common practice regarding melody would be futile - there is far too little agreement among different interpretations, or even between the first and last chorus of most single recordings. Therefore, the melody that appears has been taken directly from the sheet music. There are three exceptions to this: 1) change of key (simple transposition), 2) change of rhythmic notation due to modern convention (e.g., dotted eighth - sixteenth figures were turned into two eighth notes), and 3) actual changes in melody reflecting a true consensus (see "All Of Me", "What's New", and "Darn That Dream").

There was a greater consensus concerning the chords of the standards. Often it was clear after listening to only two recordings what common practice was. Other times it was necessary to consult several recordings before a consensus began to emerge. On occasion we hunted far and wide to find recordings which contained certain chords we felt were needed (e.g., the alternate changes in "All The Things You Are" and "Willow Weep For Me"). Sheet music was never used as a direct source for chords, but only to confirm

common practice. Not wishing to be arbitrary, we have provided many alternate chords in addition to the common practice chords (examples abound; see "I Should Care", "One For My Baby", and "Polkadots And Moonbeams"). Certain alternate chords resulting from the most common chord substitutions have been generally omitted. These substitutions include: 1) iimi7 V7 for V7 or vice versa, 2) iiimi7 for Ima7, 3) bII7 for V7, and 4) secondary dominant substitutions at the tritone: bII7/V for V7/V, bII7/ii for V7/ii, etc.

When naming chords, it was necessary to decide whether or not to include the upper extensions (9, 11, 13) or their alterations (b9, #11, etc.) in the chord name. While this issue arose in most of the tunes to some degree, it was most prevalent in the standards. Extensions are only included in the chord name when present in the melody and are more likely to be included when any of the following are true: 1) the melody note falls on a strong beat, 2) the rhythmic value of the note is a half note or greater, 3) the chord lasts for an entire measure, 4) the melody note does not resolve, 5) the tune has a large number of melodic 'color tones' (upper extensions) throughout, 6) a particular extension is used repeatedly in the melody or one section of the melody, or 7) the chord in question has a dominant function or quality.

OTHER TUNES

Those tunes which are not standards fall into two broad categories: jazz classics and contemporary tunes (including jazz, fusion and pop tunes). Within these stylistic categories, however, a consistent treatment was not possible - the available resources varied too greatly. It is therefore more useful to consider the following categories of tunes which received similar treatment: 1) Tunes for which the composer's lead sheet was available, 2) Tunes for which no chart was available, and 3) Tunes for which published sheet music, a published transcription, or a publisher's lead sheet was available.

Composer's lead sheet available. Some composers were kind enough to provide us with their original lead sheets. Certain elements not present in the composer's lead sheet have been added if they form an important part of the recording(s). These elements include intros, endings, horn parts, bass lines, grace notes, and "diacritical markings" (accents, staccato marks, scoops, etc.) The melody has been taken directly from the composer's lead sheet unless it was necessary to change the octave to correspond to the record. Sometimes the rhythmic notation has been adjusted to conform to the record, without changing where the notes fall. Chord symbols have been changed only to conform to our system of chord naming or for consistency within a tune. The final charts have been sent to the composers for their approval, and even composers who provided no charts originally were later able to give us helpful and much appreciated feedback.

No chart available. When no chart was available, it was necessary to work solely from recordings. Corresponding sections were compared both between different recorded versions and within single versions. In this way it was possible, for the most part, to distinguish composition from interpretation. Some recordings were fairly straightforward melodically, rhythmically, and harmonically, making accurate transcription an easy task (e.g., "Blue Bossa" and "Mercy, Mercy, Mercy"). Others were more complex or more freely interpreted and careful choices and educated reconstruction were necessary (e.g., "Save Your Love For Me", "Theme For Ernie", and "Quintessence"). Certain blues-based tunes have been recorded in such a highly interpretive style that uncovering an "original melody" is neither possible nor desirable (e.g., "Compared To What" and the Mose Allison and Aretha Franklin tunes). These have simply been transcribed directly as performed, with a few rough edges polished.

Published sheet music, publisher's lead sheet or published transcription available. With rare exception, publisher's lead sheets, published transcriptions, and even published sheet music for those tunes other than standards all appear to be someone's transcription of a particular recording of a tune. Though these charts had some use, we did not wish to rely too heavily on the work of others with different priorities and abilities. Therefore, these tunes were all transcribed from scratch, much as if no chart were available.

As with the standards, it has been our intention to provide alternatives. If two valid ways of approaching a tune exist, we have tried to include both in some way.

COMPLETENESS AND CLARITY

One of our highest priorities has been to include everything considered essential to recreating each tune. To this end, the charts will be found to contain intros, endings, solo sections, metronome markings, descriptions of the time feel, indications of instrumentation, kicks, breaks, dynamics, diacritical markings, rehearsal letters, chord rhythms, alternate changes, sample bass lines, sample solos and fills, and plentiful comments and instructions. In addition, many charts have separate bass parts, horn parts, sample drum parts, and lyrics. Indeed, the degree of completeness distinguishes this volume (and *The World's Greatest Fake Book*) from most other fake books or jazz books of any kind, and makes possible a full, musical rendering of the tunes.

Another priority concerns the layout of the charts - how they appear on the page. A number of things have been done to make the charts clear and easy to follow. Major sections of a tune have been arranged to begin at the start of a line and rehearsal letters have been provided. The *segno* (S) has also been placed at the start of a line whenever possible. Page turns have been kept to an absolute minimum, with every two-page chart placed on facing pages. The form of each tune is explicitly stated (or implied in the simplest cases - see 'General Rules') so that the proper progression of a tune from the intro, through the head, solos, last head, to the ending is always clear. Finally, the charts have been copied clearly, cleanly, and beautifully by our calligraphers, Michael Smolens and Ann Krinitsky. Michael's contribution, moreover, extends far beyond his excellent calligraphy. He is chiefly responsible for the system of chord symbols we used (see Chord Symbols in the General Rules section). He has also been consulted on numerous technical matters such as chord naming, enharmonics, stacking of chords and accidentals, stemming, layout, and much more.

THE OLD REAL BOOK

The old *Real Book* has been for some time one of the few printed sources for a number of classic jazz tunes and jazz versions of standards, and its contribution to the jazz community must be acknowledged. Though *The New Real Book* contains more than fifty tunes in common with the old *Real Book*, these tunes have all been transcribed anew from the sources we list - the *Real Book* and other fake books were never used as direct sources.

The present charts contain a wealth of information not found in the old *Real Book*. This includes all of the elements listed above under "completeness" as well as entire new sections (e.g., the intro to "All The Things You Are" and the intro and interlude for "Take

The 'A' Train"). The charts also offer more performance alternatives in the form of alternate changes and sample lines. In addition, many elements of the charts differ from the old *Real Book* in their greater faithfulness to common practice as found on recordings. These elements include the keys of tunes (e.g., "Here's That Rainy Day", "Triste", and "Once I Loved") as well as numerous notes, rhythms, and chords (e.g., the turnaround in "Footprints").

Perhaps more importantly, many errors in the old *Real Book* will not be found in the present volume. Every chart has been compared to the old *Real Book* and all areas of difference have been scrupulously checked against our sources, including composer's lead sheets. Some of the major corrections include: a number of chords &/or melody notes in "Wildflower", "Speak No Evil", "Self Portrait In Three Colors", "Eighty One", and "Ana Maria", four bars previously missing from the middle of "Desafinado", and the key of "Reincarnation Of A Lovebird". On first hearing, these and other tunes which have been corrected may sound just plain wrong to those who learned them from the old *Real Book* and have become accustomed to hearing them that way, errors and all. Some time may be needed to appreciate these corrections and to come to hear the tunes in a new way.

Even after a long and careful process of eliminating faults, it is inevitable that errors remain in a book of this complexity. I am confident, however, that those errors we failed to discover are few and relatively minor. This aside, no chart can capture a tune absolutely or for all time. Thus, we do not claim that the charts within represent the only proper way to perform these tunes, only that they accurately reflect the current consensus. With these charts as a starting point, an unlimited number of arrangements and interpretations are possible. We encourage you to let your creativity run free.

One of the great pleasures in producing this book was that of working with Chuck Sher. His vision guided this project at every step, and he was always willing to do everything necessary to ensure the highest quality. I also wish to acknowledge Michael Smolens and Ann Krinitsky for their consistently fine work. My thanks to Bill Ganz for ongoing support and for help with the Foreword, and to those who helped with proofreading. Finally, I thank the composers and recording artists for their gift of music.

BOB BAUER - Musical Editor

NOTES FROM THE MUSIC CALLIGRAPHERS

The style of calligraphy that appears here is a combination of an "engraved style" found in printed music (e.g., thin ledger lines, beams, and accidentals, all made with a straight edge) and a "manuscript style" found in common practice and recording studios (e.g., new key and clef warning arches and non-traditional placement of seconds in chords). It was our intention to present the music with the level of clarity and balance that honors Jazz - the music and the tradition - as one would honor any great art form.

The chord compendium in the General Rules section is designed to act both as a "dictionary of chords" and as a system that we hope the jazz community will adopt. It was developed with the musical editor over the course of producing both this and our previous volume as an alternative to the often unclear and inconsistent chord names found elsewhere.

The calligraphy for this project was divided between myself, who handled the layout and all note-related symbols, and my assistant, Ann Krinitsky, who produced the chord symbols as well as the written directions. I initially trained Ann to copy my style of chord notation, and it became clear early on that she could render these peculiar symbols with an elegance and uniformity rarely seen in handwritten music.

When the music called for several parts within one system, every effort was made to line up the voices in a rhythmically accurate fashion, especially in the funk tunes. This facilitates sightreading and provides the player with a "drummer's view" of the music.

Finally, I'd like to acknowledge Bob Bauer for his untiring support throughout the project and Chuck Sher for conceiving this historic collection of jazz compositions.

MICHAEL SMOLENS

(With Feeling): My only words are words of thanks - to Chuck for giving me this opportunity; to Michael, for training me; and to my family and friends (you know who you are) for their love and support throughout the project and always.

ANN KRINITSKY

GENERAL RULES FOR USING THIS BOOK

FORM

- Key signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
- The Coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual Codas (ϕ^1 and ϕ^2) to make it possible to fit a complex tune on two pages.
- All repeats are observed during a 'D.C. al Coda' or 'D.S. al Coda' except in the following cases:
 - when a Coda sign appears in a repeated section; the Coda is taken before repeating (unless marked 'on repeat').
 - when an instruction to the contrary appears (e.g. 'D.S. al 2nd ending al Coda').
- A Coda sign just within repeats is taken before repeating. A Coda sign just outside of repeats is taken after repeating.
- When no solo form is specified, the whole tune is used for solos (except any Coda).
- Till Cue On Cue signifies dual endings for a section that repeats indefinitely. The 'till cue' ending is played until cue, at which point the 'on cue' ending is played instead.
- A section marked '4x's' is played four times (repeated three times).
- A section marked 'ENDING' is played to end a tune; it directly follows the last bar of the head.

CHORDS

- Chords fall on the beat over which they are placed.
- Chords carry over to the next bar when no other chords or rests appear.
- Chords in parentheses are optional except in the following cases:
 - turn arounds
 - chords continued from the line before
 - verbal comment explaining thier use (for solos, for bass but not piano, only at certain times, etc.)
- Optional chords in parentheses last as long as the chord they are written over or until the closing parenthesis is encountered, whichever is longer.
- Written-out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to aid sight reading and are often used for solos.
- Multiple voices playing different rhythms are separated by having their stems lie in opposite directions whenever possible.

TERMS

- An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 &/or #5, and b9 &/or #9.
- 'Freely' signifies the absense of a steady tempo.
- During a 'break. 1' piano, bass and drums all observe the same rests. The last beat played is notated as $\downarrow$ or $\downarrow$ to the left of the word 'break'.
- A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.

TRANSPOSITIONS

- Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
- Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every case.
- All horn and harmony parts are written in concert key (not transposed).

ABBREVIATIONS

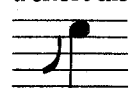
15ma two octaves higher
 15ma b. two octaves lower
 8va one octave higher
 8va b. one octave lower
 accel. accelerando
 alt. altered
 bari baritone saxophone
 bkgr. background
 bs. bass
 cresc. crescendo
 decres. decrescendo
 dr. drums
 elec. bs. electric bass

elec. pn. electric piano
 fl. flute
 gliss. glissando
 gtr. guitar
 indef. indefinite (till cue)
 L.H. piano left hand
 Med. Medium
 N.C. No Chord
 Orig. Original
 perc. percussion
 pn. piano
 rall. rallentando
 R.H. piano right hand
 rit. ritardando

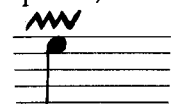
sop. soprano saxophone
 stac. staccato
 susp. suspended
 synth. synthesizer
 ten. tenor saxophone
 trb. trombone
 trbs. trombones
 trp. trumpet
 trps. trumpets
 unis. unison
 V.S. Volti Subito (quick page turn)
 w/ with
 x time
 x's times

ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below



A rapid variation of pitch upward, much like a trill



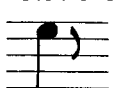
Slide into the note from a greater distance below



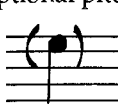
Mordent



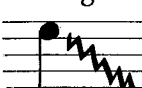
Fall away from the note a short distance



A muted or optional pitch



Fall away from the note a greater distance



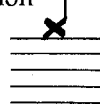
Note with indeterminate pitch



Top note of a complete voicing



Rhythm played by drums or percussion



CHORD SYMBOLS

The chord symbols used in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings:

- 1) The full range of chords normally encountered, given with a C root, and
- 2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).

(No Chord)

The following list represents the chord symbols shown in the image, organized by staff:

Staff 1: N.C., C bass, C, C⁶, C^{6/9}, C (add 9)

Staff 2: C^{MA7}, C^{MA7}(add 13), C^{MA9}, C^{MA13}, C⁷, C⁹, C¹³

Staff 3: C^{mi}, C^{mi}⁶, C^{mi}^{6/9}, C^{mi}(add 9), C^{mi}⁷, C^{mi}⁷(add 11), C^{mi}⁷(add 13)

Staff 4: C^{mi}⁹, C^{mi}¹¹, C^{mi}¹³, C^{mi}(MA7), C^{mi}⁹(MA7), C^{mi}⁷(b5), C^{mi}⁹(b5), C^{mi}¹¹(b5)

Staff 5: C^{dim.}, C^{o7}, C^{o7}(add MA7), C⁺, C^{SUS}, C⁷^{SUS}, C⁹^{SUS}, C¹³^{SUS}, C⁷^{SUS}4-3

Staff 6: C^{MA7}(b5), C^{MA7}(#5), C^{MA7}(#11), C^{MA9}(#11), C^{MA13}(#11), C⁷(b5), C⁹(b5)

Staff 7: C⁷(#5), C⁹(#5), C⁷(b9), C⁷(#9), C⁷(b9), C⁷(#9), C⁷(b9)

Staff 8: C⁷(#11), C⁹(#11), C⁷(#11), C⁷(#11), C¹³(b5), C¹³(b9), C¹³(#11), C⁷^{SUS}(b9), C¹³^{SUS}(b9)

Staff 9: C/E, C/G, E/C, B^b/C, C^(add 9)/E, C^(add 9)(omit 3), C⁷(omit 3), C^{mi}⁷(omit 5)

Staff 10: C^{#MA7}^{SUS}(b5), F^{#7}^{SUS}(add 3), B^b(add b13), A⁺(add #9), G^{#mi}⁷(omit 5)

Staff 11: F/F[#], E⁺/G, G⁷^{SUS}/A, G^{MA7}(#5)/F[#], E^b^{MA7}(#5)/F, B^{MA7}^{SUS}/F[#]

Medium Funk/Rock

Affirmation

Jose Feliciano

(As played by George Benson)

♩ = 108

The musical score is written for guitar and bass. The guitar part is in the treble clef, and the bass part is in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as 108 beats per minute.

Chords and Harmonies:

- Guitar (gtr.):** E_{MI}⁹, B_{MI}⁷, A_{MI}⁷, D⁷, G_{MA}⁹, E⁹, A⁹_{sus}, G_{MA}⁹, C⁹, F#_{MI}⁷, F⁹, E_{MI}⁹, E^{b9}, D_{MA}⁹.
- Bass (bs.):** B_{MI}⁷, A_{MI}⁷, D⁷, G_{MA}⁹, E⁹, A⁹_{sus}, G_{MA}⁹, C⁹, F#_{MI}⁷, F⁹, E_{MI}⁹, E^{b9}, D_{MA}⁹.
- Strings:** B^b_{MA}⁷, A⁹_{sus}.

Structure:

- The score begins with a guitar introduction (gtr.) and a bass introduction (bs.).
- After the first system, there is a section marked with a circle containing a cross (⊗), indicating a change in the arrangement.
- The second system starts with a guitar solo (Guitar solo) and a bass solo (bs.).
- After the solos, there is a section marked with a circle containing a cross (⊗), indicating a change in the arrangement.
- The final system is marked with a circle containing a cross (⊗) and includes a guitar solo (Guitar solo) and a bass solo (bs.).

Annotations:

- (gtr.):** Guitar part.
- (bs.):** Bass part.
- (pn.):** Piano.
- (strings):** Strings part.
- Solo on form (AAB):** After solos, D.C. al Coda.
- (2):** Second ending.
- Vamp & fade:** Instruction for the final section.

Guitar sounds one octave lower than written. Coda may be used as an interlude between solos (vamp til cue).

Always There

Ronnie Laws

William Jeffrey

(As played by Jeff Lorber)

Medium Funk

$\text{♩} = 116$

(Intro)

1st x: tacet

(synth.)

(bass)

1, 2

1st x: synth. enters

3.

(gtr.)

F^7_{sus}

E^b_{sus}/F

$E^b_{(add 9)}/G$

C/B^b

$F^b_{(add 9)}/A$

D/E

F_{MI}^9

C_{MI}^{11}

(3rd x: omit)

A^b_{9sus}

$D^b_{MA}^7$

F_{MI}^9

C_{MI}^{11}

A^b_{9sus}

$D^b_{MA}^7$

A

♩

(ten. w/ synth.)

F_{MI}^7

C_{MI}^7

A^b_{9sus}

$D^b_{MA}^7$

F_{MI}^7

C_{MI}^7

(2) A^b_{9sus} $D^b_{MA}^7$

(1st x only)

(2)

F_{MI}^7

C_{MI}^7

$E^b_{MI}^7$ A^b_{9} $D^b_{MA}^7$ G^b_{13}

(2)

(sample bass line)

Bass line played with considerable variation.

Chords: F_{mi}^7 , C_{mi}^7 , A^b9_{sus} , D^bMA^7 . (2)

Chords: F_{mi}^7 , C_{mi}^7 , A^b9_{sus} , D^bMA^7 , F_{mi}^7 , C_{mi}^7 , (2) A^b9_{sus} , D^bMA^7 .

(bass) (Synth. Solo) (On Cue)

B F_{mi}^7 C_{mi}^7 A^b9_{sus} D^bMA^7 F_{mi}^7 C_{mi}^7 (2) A^b9_{sus} D^bMA^7

(bass line continues) (Vamp till cue) (ten. w/ synth.)

A^b9_{sus} D^bMA^7 F_{mi}^7 C_{mi}^7 A^b9_{sus} D^bMA^7

(Half-Time Rock feel)

C $F^{\#}_{mi}^7$ B^9_{sus} E_{MA}^7 G^b/A A/A^b E/G

(ten.)

E/G C_{MA}^7 F_{MA}^7 F_{MA}^7 C_{MA}^7 D_{mi}^7

D_{mi}^7 $G^{13}(b9)$ $A^b6/9/G^b$ $E^b(add 9)/G$ C/B^b $F^b(add 9)/A$ D/E F_{mi}^9

(Orig. Feel) (Gtr. Solo) (bs. & dr.) (synth.)

D F_{mi}^7 C_{mi}^7 A^b9_{sus} D^bMA^7 $A^b6/9/G^b$

f (Vamp till cue) On cue, D.S. al Coda

Chords: F_{mi}^7 , C_{mi}^7 , A^b9_{sus} , D^bMA^7 , $A^b6/9/G^b$. (synth. fill)

Ana Maria

Wayne Shorter

Half-time Rock Feel

♩ = 124

mf (piano fill) —

$G7(b9)_{sus}$ $E^b_{MA}9/G$ (2) (2) (2)

A (Bossa Nova)

mf (sop.)

$G_{MA}7$ $E^b(add 9)/G$ G^{13}_{sus} $E^b(add 9)/G$

$D^b_{MA}7/F$ $G^b_{MA}7(\#11)$ $A^b_{MI}7$ B^b/A^b

$G_{MI}7$ C^9_{sus} D/C C^9_{sus}

$A^b(add 9)/C$ (Rock Feel) $G7(b9)_{sus}$ $E^b_{MA}9/G$ (2)

f (piano fill) —

B (Bossa)

mf

$G_{MA}7$ G^{13}_{sus} E^b/F $E7(\#9)_{b5}$ E^b9_{sus}

$D_{MA}7$ $F7(\#5)$ $B^b_{MI}(add 9)$ $A^b_{MI}7$ B^b/A^b

$G_{MI}7$ C^9_{sus} $B^b_{MA}7$ $A_{MI}7$ $F_{MI}9$ *cresc.*

(Rock Feel) B^b9_{sus} $D^b_{13}_{sus}$ (pn. fill) —

f

C $B_{MI}9$ $E^b_{MI}7$

(Bossa)

D_{MA}^7 $F7(\#5)$ $B^b_{MI}(\text{add } 9)$ $A^b_{MI}^7$ B^b/A^b

G_{MI}^7 C^9_{sus} $B^b_{MA}^7$ A_{MI}^7 F_{MI}^9 E_{MI}^7

(Rock feel) $G7(b9)_{sus}$ $E^b_{MA}^9/G$ $G7(b9)_{sus}$ $E^b_{MA}^9/G$

(Soprano solo) $G7(b9)_{sus}$ $E^b_{MA}^9/G$

[D] $G7(b9)_{sus}$ $E^b_{MA}^9/G$

(Vamp solo & fade)

mf *f* *cresc.* *(pn. fill)*

'Rock Feel' is half time each time it occurs (backbeat on beat 3 only).

D_{MA}^7 $F7(\#5)$ $B^b_{MI}(\text{add } 9)$ etc.

Bassline at 5th bar of letters **[B]** & **[C]**:

Angel Eyes

Med. Ballad

Music by Matt Dennis
Lyric by Earl Brent

A

Chords: C_{MI} $D^7 G^7$ C_{MI} A^b9 C_{MI} $A_{MI}^{7(b5)}$ $D_{MI}^{7(b5)} G^7$

Try to think — that love's not a-round, — Still it's un-com-fort-'bly near, —

Chords: C_{MI} $D^7 G^7$ C_{MI} $A^7(alt.)$ A^b9 $G^7(\#5)$ C_{MI} $D_{MI}^{7(b5)} G^7$

My old heart — ain't gain-in' no ground — be-cause my An-gel Eyes ain't here. —

Chords: C_{MI} $D^7 G^7$ C_{MI} A^b9 C_{MI} $A_{MI}^{7(b5)}$ $D_{MI}^{7(b5)} G^7$

An-gel Eyes — that old Dev-il sent, — They glow un-bear-a-bly bright, —

Chords: C_{MI} $D^7 G^7$ C_{MI} $A^7(alt.)$ A^b9 $G^7(\#5)$ C_{MI}

Need I say — that my love's mis-spent, — mis-spent with An-gel Eyes to-night. — So

B

Chords: $B^b_{MI}^9$ E^b13 $A^b_{MA}^7$ A^o7 $B^b_{MI}^9$ E^b13 $A^b_{MA}^7$

drink up, — all you peo-ple, — Or-der an-y-thing you see, — Have

Chords: A_{MI}^9 $D13$ G_{MA}^7 (C_{MA}^7) $C^{\#}_{MI}^7$ $F^{\#7}$ D_{MI}^7 G^7

fun — you hap-py peo-ple, — The drink and the laugh's — on me. —

C

Chords: C_{MI} $D^7 G^7$ C_{MI} A^b9 C_{MI} $A_{MI}^{7(b5)}$ $D_{MI}^{7(b5)} G^7$

Par-don me, — but I got-ta run, — The fact's un-com-mon-ly clear, —

Chords: C_{MI} $D^7 G^7$ C_{MI} $A^7(alt.)$ A^b9 $G^7(\#5)$ C_{MI} $(D_{MI}^{7(b5)} G^7)$

Got-ta find — who's now num-ber one — and why my An-gel Eyes ain't here. —

(Ending (freely))

Ab9 G7(#9) CM1

'Scuse me while I dis- ap - pear. —

Alternate changes for bars 1 & 2, 5 & 6, 9 & 10, 13 & 14, 25 & 26, 29 & 30:

CM1 Bb A°7 Ab°7 CM1/G (etc.)

or: CM1 Eb/C D/C Db/C CM1 (etc.)

Fast Bebop

Anthropology

Charlie Parker
Dizzy Gillespie

[A] $B\flat^6$ G^7 C_{mi}^7 F^7 $B\flat^6$ G_{mi}^7

C^7 F^7 $B\flat^7$ $E\flat^6$ $E\flat_{mi}^6$

¹ D_{mi}^7 G^7 C_{mi}^7 F^7 ² D_{mi}^7 G^7 C_{mi}^7 F^7 $B\flat^6$

[B] D^7 G^7

C^7 F^7

[C] $B\flat^6$ G^7 C_{mi}^7 F^7 $B\flat^6$ G_{mi}^7 C^7 F^7

$B\flat^7$ $E\flat^6$ $E\flat_{mi}^6$ D_{mi}^7 G^7 C_{mi}^7 F^7 $B\flat^6$

Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer

Med. Swing

A

Chords: C_{MI}^7 F^7 (B_{MI}^7 E^7) (B_{bMA}^7 E^7) (B_{bMI}^7 E^7) (B_{bMA}^7 E^7)

The fall - ing leaves _____ drift by my win - dow, _____ The au - tumn

Chords: $A_{MI}^7(b5)$ D^7 G_{MI}

leaves _____ of red and gold; I see your

Chords: C_{MI}^7 F^7 (B_{MI}^7 E^7) (B_{bMA}^7 E^7) (B_{bMI}^7 E^7) (B_{bMA}^7 E^7)

lips, _____ the sum - mer kiss - es, _____ The sun - burned

Chords: $A_{MI}^7(b5)$ D^7 G_{MI}

hands _____ I used to hold. Since you

B

Chords: $A_{MI}^7(b5)$ D^7 G_{MI}

went a - way _____ the days grow long, _____ And soon I'll

Chords: C_{MI}^7 F^7 (B_{MI}^7 E^7) (B_{bMA}^7 E^7) (B_{bMA}^7 E^7)

hear _____ old win - ter's song, _____ But I

Chords: $A_{MI}^7(b5)$ D^7 G_{MI} ($D^7/F^\#$) C^9 F_{MI}^7 B_{b7}

miss you most of all, my dar - ling, _____ When

Chords: ($A_{MI}^7(b5)$ E_{bMA}^7) (D^7) ($A_{MI}^7(b5)$ $D^7(\#5)$) G_{MI} (G^7)

au - tumn leaves start to fall.

†Melody is freely interpreted rhythmically.

Med.-Slow
Funky Rock

Baby, I Love You

Ronnie Shannon
(As sung by Aretha Franklin)

$\text{♩} = 90$

(elec. pn.)

G7

(bs.)

(pn. & bs. simile)

A

G7 C7

If you want my lov - in', _____ If you _____ real - ly do, _____

G7 D7 G7

Don't be a - fraid, _____ ba - by, just ask me, You know _____ I'm gon - na give it to you. _____ Oh, _____

G7 C7

_____ and I do de - clare I want to see you with _____ it, Stretch out your arms, _____ lit - tle boy, _____

C7 G7

_____ you're gon - na get _____ it, 'Cause I love you, _____ (Ba-by, ba-by, ba - by I love you),

G7 C7

Ain't no doubt a - bout _____ it, ba - by I love _____ you, _____ (Ba-by, ba-by, ba - by I love you)

I

D bass break

love you, I love you, I love you, I love you, ba - by I love you.

B C7

Some-day you might want to run a - way and leave me sit - tin'

G7 C7

here to cry, But if it's all the same to you, ba - by, How could I

D7

stop you from say - in' good - bye? Ba - by I

C

love you, Ba - by I need you, Ba - by I want you, Ba - by I

(bkgr. vocals)

Ba - by, ba - by I love you, Ba - by, Ba - by I need you, Ba - by ba - by I want you,

Vamp & fade
(Lead vocal ad lib.)

2nd VERSE

If you feel you wanna kiss me
Go right ahead, I don't mind.
All you got to do is snap your fingers
And I'll come a-runnin', I ain't lyin'.
Ah, oh, what you want, little boy, you know you got it.
I'd deny my own self before I see you without it
'Cause I love you (etc.)

Melody is freely interpreted. Piano riff (like intro) is out at letter B, back in at letter C.

Beautiful Love

Medium Swing

Music by V. Young,
W. King & E. Van Alstyne
Lyric by Haven Gillespie
(As played by Bill Evans)

1. Beau - ti - ful love, you're all a mys - ter - y, Beau - ti - ful

Chords: $E_{MI}^{7(b5)}$, $A^7(\#5)$, D_{MI} , (D^7)

love, what have you done to me? I was con -

Chords: G_{MI}^7 , C^7 , F_{MA}^7 , $E_{MI}^{7(b5)}$, A^7

tent - ed till you came a long, (E7) thrill - ing my

Chords: D_{MI} , G_{MI}^7 , B^{b7} , A^7

1. soul with (G7(#11)) your song, (E7) Beau - ti - ful

Chords: D_{MI} , $B^7(b5)$, $E_{MI}^{7(b5)}$, A^7

2. love, will my dreams come true?

Chords: D_{MI} , $B^7(\#9)$, B^{b7} , A^7 , D_{MI}

2nd VERSE

(Beautiful) love, I've roamed your paradise;
Searching for love, my dreams to realize.
Reaching for heaven, depending on you.
Beautiful love, will my dreams come true?

Originally written in 3/4. Note in bar 11 originally an F. Alternate changes in parentheses.

Bernie's Tune

Bernie Miller

(As played by Gerry Mulligan)

Medium Swing

[A] D_{MI} B^b9 (trp.)

$E_{MI}7(b5)$ $A7$ D_{MI} $(E_{MI}7(b5) A7)$ D_{MI}

[B] B^b6 $G_{MI}7$ $C_{MI}7$ $F7$ B^b6 $G_{MI}7$ $C_{MI}7$ $F7$

B^b6 $G_{MI}7$ $C_{MI}7$ $F7$ B^b6 $E_{MI}7(b5)$ $A7$

[C] D_{MI} B^b9

$E_{MI}7(b5)$ $A7$ D_{MI} $(E_{MI}7(b5) A7)$

Chords in parentheses are used for solos.

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Bird Food

Ornette Coleman

Fast Swing
♩ = 256

N.C.
(alto & trp.)

A

B^b6 G_M7 C_M7 F7(b9) B^b6 F_M7 B^b7
(alto 8^{va} b. ————— (loco))
(add bs. & dr.)

E^b6 B^b6 D_M7 G7

C_M7(b5) 1. F7 2. F7 B^b6

B D7 (sample alto solo) G7

C7 F7 (end solo)

(alto & trp.)

C B^b6 G_M7 C_M7 F7(b9) B^b6 F_M7 B^b7
(alto 8^{va} b. ————— (loco))

E^b6 B^b6 D_M7 G7

C_M7(b5) F7 B^b6

Solos in B^b, disregard the form

No chordal instrument on original recording.

break ————— B^b6

Black Ice

Jeff Lorber

Medium-Up Funk

♩ = 125 N.C. (drums double rhythm)

Chord symbols and musical notation are as follows:

System 1: Treble staff: (fl.) E_{MI}⁹ A¹³ B7(^{#9}) E_{MI}⁹ F^{6/9} (bass) E_{MI}⁹ A¹³. Bass staff: E_{MI}⁹ A¹³ B7(^{#9}) E_{MI}⁹ F^{6/9} E_{MI}⁹ A¹³.

System 2: Treble staff: (fl.) E_{MI}⁹ F^{6/9} E_{MI}⁹ A¹³ E_{MI}⁹ F^{6/9}. Bass staff: E_{MI}⁹ F^{6/9} E_{MI}⁹ A¹³ E_{MI}⁹ F^{6/9}.

System 3: Treble staff: E_{MI}⁹ A¹³ E_{MI}⁹ F^{6/9} E_{MI}⁹ A¹³. Bass staff: E_{MI}⁹ A¹³ E_{MI}⁹ F^{6/9} E_{MI}⁹ A¹³.

System 4: Treble staff: E_{MI}⁹ F^{6/9} E_{MI}⁹ A¹³ E_{MI}⁷ D_{MI}⁹ G¹³. Bass staff: E_{MI}⁹ F^{6/9} E_{MI}⁹ A¹³ E_{MI}⁷ D_{MI}⁹ G¹³.

System 5: Treble staff: C_{MA}⁷ B7(^{#9}) D_{MI}⁷ G⁷ C⁶ E^b/_F B^b_{MA}⁹ A^{b13} G⁷(^{#5}). Bass staff: C_{MA}⁷ B7(^{#9}) D_{MI}⁷ G⁷ C⁶ E^b/_F B^b_{MA}⁹ A^{b13} G⁷(^{#5}).

System 6: Treble staff: F[#]_{MI}¹¹ C^{#9}_{SUS} F[#]_{MI}¹¹. Bass staff: F[#]_{MI}¹¹ C^{#9}_{SUS} F[#]_{MI}¹¹.

Section B: Treble staff: (sample solo) F[#]_{MI}¹¹ C^{#9}_{SUS} F[#]_{MI}¹¹. Bass staff: F[#]_{MI}¹¹ C^{#9}_{SUS} F[#]_{MI}¹¹.

F#m11 C#9sus F#m11 C#9sus
 F#m11 N.C. B7(#9) EMI9 F6/4
 (D.S. al solos) (2nd x: continue to solos — — — —>)
 EMI9 A13 B7(#9) EMI9 F6/4 EMI9 A13
 (Solos) C EMI9 F6/4 EMI9 A13 (2)
 (2) EMI9 F6/4 1. EMI9 A13 2. EMI7 DMI9 G13
 D CMA7 B7(#9) DMI7 G7 C6 Eb/F BbMA9 Ab13 G7(#5)
 F#m11 C#9sus (2) (2) (2)
 (2) (2) (2) F#m11 N.C. B7(#9)
 (fl.) Solo on CCD;
 After solos, D.S. al Coda
 (flute solos) (7x's)
 F#m11 C#9sus F#m11 N.C. B7(#9)

Medium Jazz Waltz

Black Narcissus

Joe Henderson

A (tenor)

$\text{♩} = 130$

3/4

mp

$A^b_{MI}9$ $B^b_{MI}7/A^b$ $A^b_{MI}9$ $B^b_{MI}7/A^b$

(bass)

$A^b_{MI}9$ $B^b_{MI}7/A^b$ $A^b_{MI}9$ $C^b_{MA}9(\#11)$

$F^{\#}_{MI}9$ $G^{\#}_{MI}7/F^{\#}$ $F^{\#}_{MI}9$ $G^{\#}_{MI}7/F^{\#}$

$F^{\#}_{MI}9$ $G^{\#}_{MI}7/F^{\#}$ $F^{\#}_{MI}9$ $A_{MA}9(\#11)$

B

mf

$E^b_{MA}7(b5)$ $F_{MA}7(b5)$ $B^b_{MA}7(b5)$ $C_{MA}7(b5)$

$E^b_{MA}7(b5)$ $F_{MA}7(b5)$ $B^b_{MA}7(b5)$ $G_{MA}7(b5)$ $A^b_{MA}7(b5)$ $B^b_{MA}7(b5)$ $C_{MA}7(b5)$

cresc. *f*

(fine)

Dynamics and kicks are used for solos. Bass line is used on the head only.
Head is played twice before and after solos.

Med. Ballad

Blame It On My Youth

Music by Oscar Levant
Lyric by Edward Heyman**A**

If I ex-pect-ed love — when first we kissed, Blame it on my youth;—



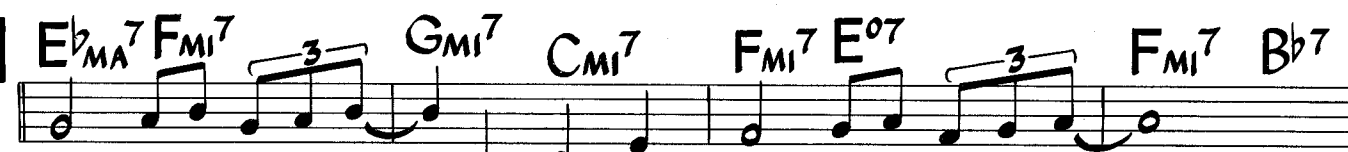
If on-ly just for you — I did ex - ist, Blame it on my youth. —



I — be- lieved in ev - 'ry- thing, Like a child of three;



You — meant more than an - y - thing, All the world to me.

B

If you were on my mind — all night and day, Blame it on my youth; —



If I for- got to eat — and sleep and pray, Blame it on my youth. —



If — I cried a lit - tle bit when first I learned the truth,



Don't blame it on my heart, — Blame it on my youth. —

Med. Swing

Blizzard of Lies

Dave Frishberg
Samantha Frishberg

$\text{♩} = 130$
 f (pn.) $\text{E}^\flat$ pedal ($\text{E}^\flat \text{m}7$)
 (bs. rhythm)

($\text{E}^\flat \text{m}7$)
 We

A
 mf must have lunch real soon, your lug-gage is checked through, We've got in- fla-tion licked, I'll
 may have won a prize, won't wrin- kle, shrink, or peel, Your se- cret's safe with me, this
 send someone right out, now this won't hurt a bit, He's in a meet-ing now, the
 $\text{B}^\flat 13_{\text{sus}}$ N.C. $\text{B}^\flat 13_{\text{sus}}$ $\text{C} 13_{\text{sus}}$
 (pn. w/ bs.)

get right back to you. It's just a stan- dard form, to -
 is a real good deal. It's fin - ger lick - in' good,
 coat's a per - fect fit. It's strict - ly fresh to - day,
 N.C. (C7) $\text{F}9$ $\text{B}^\flat 9$
 (in 2)

mor- row with- out fail, Pleased to meet you, thanks a lot, your check is in the mail, ma- rooned
 strict- ly by the book, fair is fair, I'll be right there, I am not a crook, ma- rooned
 serv- ice with a smile, What's I'll love you dar- ling, 'til I die, we'll keep your name on file, ma- rooned
 $\text{E}^\flat 9$ $\text{A}^\flat 9$ $\text{D}^\flat \text{m}9 (\#11)$

B (in 4)
 $\text{C} \text{m}1$ $\text{B}^\flat 13$ $\text{A}^\flat 9$ $\text{G}9$ $\text{G}^\flat 13$ $\text{F}9$ (pn. fill) — — —
 ma- rooned, ma- rooned, in a bliz- zard of lies, ma- rooned,
 ma- rooned, ma- rooned, in a bliz- zard of lies, ma- rooned,
 ma- rooned, ma- rooned, in a bliz- zard of lies, ma- rooned,
 $\text{C} \text{m}1$ $\text{B}^\flat 13$ $\text{A}^\flat 9$ $\text{G}9$ $\text{G}^\flat 13$ $\text{F}9$ (pn. fill) — — — 3rd x
 ma- rooned, ma- rooned, in a bliz- zard of lies. Your
 ma- rooned, ma- rooned, in a bliz- zard of lies. Bet - ter
 ma- rooned, ma- rooned, in a bliz- zard of lies. Walk

(in 2)

A^b $A^{\circ 7}$ E^b/B^b

nose and knee's not all you'll freeze when you're in it up to your thighs. —
 watch your step when your old dog Shep can't e - ven look you in the eyes. —

$B^{\circ 7}$ C_{MI} B^b/D E^b $A^b_{MA}7$ G^9 G^b13

It looks like and snow but you nev - er know when you're ma -
 You're cold and lost, and you're dou - ble crossed, when you're ma -

(pn. tacet) — — — — — E^b pedal ($E^b_{MI}7$)

$F_{MI}7$ B^b7 (pn.)

rooned in a bliz - zard of lies. — — — — —
 rooned in a bliz - zard of lies. — — — — — (bs. rhythm)

$(E^b_{MI}7)$ f

2. You
3. We'll

3rd x (in 4)

A^b9 $A^{\circ 7}$ E^b/B^b

(Walk) on, walk on, with hope in your heart, and you're in for a big sur - prise —

$B^{\circ 7}$ C_{MI} break — — — — —

when you're ma - rooned, (pn. fill) — — — — — ma - rooned, —

A^b9 break — — — — — C_{MI} B^b13 A^b9 break (G^7 G^b13)

(pn. fill) — — — — — ma-rooned, ma-rooned, ma - rooned in a bliz-zard of

(F) $D^b_{MA}9(\#11)$ C_{MI} (add 9)

lies, A bliz-zard of lies. (pn.)

(Ad lib.)

Blue Bossa

Medium-Up Bossa

Kenny Dorham

(As played by Joe Henderson)

$\text{♩} = 160$

C_{MI}^6
(sample bass line)
(2) (2) C_{MI}^6
etc. (trp. w/ ten. 8^{va} b.)

A C_{MI}^6 F_{MI}^7 (B^b7)

$D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^6

$E^b_{MI}^7$ A^b7 $D^b_{MA}^7$

$D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^6 (G^7)
(trp. ten.) (lower part 2nd x only) play head twice, solo on **A**; after solos continue to **B**.

B C_{MI}^6 F_{MI}^7
(trp. w/ten. 8^{va} b.)

$D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^6

$E^b_{MI}^7$ A^b7 $D^b_{MA}^7$
(ten. loco)

$D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^6 1. (G^7) 2. (G^7)
(ten. 8^{va} b.)

D.S. al Coda

C_{MI}^6
(Vamp, solo & fade)

Trumpet plays melody (upper part) throughout.

Medium Jazz Waltz

Blue Daniel

Frank Rosolino

(As played by Cannonball Adderley)

$\text{♩} = 132$ **A**

(trp. & ten.)

D^6 C^9 B_{mi}^7 E^{13}

B_{mi}^9 $E^{13}(\#11)$ B_{mi}^9 $E^{13}(\#11)$

G_{mi}^9 C^{13} D_{MA}^7 $C^{13}(\#11)$

E_{mi}^9 A^{13}_{sus} A^{13}

(Ending)

D^6 C^9 B_{mi}^7 $E^{13}(\#11)$ A^{13}_{sus} A^{13} D_{MA}^7

(trp. & ten.)

Fast Swing
 ♩ = 264

Blues Connotation

Ornette Coleman

A

(ten. & trp.)

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7

B $\flat$ 7 E $\flat$ 7

B $\flat$ 7 C m 7

1. 2. to solos

F7 B $\flat$ 7 F7 B $\flat$ 7

Solos in B $\flat$;
disregard the form.

B $\flat$ 7

Chords suggested only (no chordal instrument on recording).

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Med. Swing

Blues On The Corner

McCoy Tyner

♩ = 118

[A]

(ten.)

(pn.)

B $\flat$ 7 E $\flat$ 7 (E $\circ$ 7) B $\flat$ 7 B $\flat$ 7sus A $\flat$ 7sus

F $\sharp$ 7sus E7sus D7sus E $\flat$ 7 B $\flat$ 7(#9)

(B $\flat$ 7) E $\flat$ 7sus D7(alt.) G7(alt.) C $\flat$ 7

sample fill

F7sus B $\flat$ 7 G7(#9) C7(alt.) F7(alt.)

(Solo on B $\flat$ blues)

head is played twice before and after solos.

drum fill

C7(alt.) F7(alt.) B $\flat$ 7(#11) E7(#9)

Tenor has the melody throughout.

Boogie Down

Al Jarreau

Michael Omartian

Med. Funk

$\text{♩} = 114$ (Tacet) (Intro) $G^7 F^{\text{add 9}}_A G^7_B$ $G^7 F^{\text{add 9}}_A C G^7_B$ $G^7 F^{\text{add 9}}_A G^7_B$ $F G_{mi}^7 B^b F^{\text{add 9}}_A$ (etc.)

(pn.) (scat on D.C.) (on D.C.: skip to [C])

[A] $G^7 F^{\text{add 9}}_A G^7_B$ $G^7 F^{\text{add 9}}_A C G^7_B$ $G^7 F^{\text{add 9}}_A G^7_B$

I can be what I want to and all I need is to

$F G_{mi}^7 B^b F^{\text{add 9}}_A$ $G^7 F^{\text{add 9}}_A G^7_B$ $G^7 F^{\text{add 9}}_A C G^7_B$

get my boog- ie down, I can be what I want to and

$G^7 F^{\text{add 9}}_A G^7_B$ $F G_{mi}^7 B^b F^{\text{add 9}}_A$

all I need is to get my boog - ie down.

[B] $G^7 F^{\text{add 9}}_A G^7_B$ $G^7 F^{\text{add 9}}_A C G^7_B$ $G^7 F^{\text{add 9}}_A G^7_B$

(You can be) what I want to, you know all I need is to

$F G_{mi}^7 B^b F^{\text{add 9}}_A$ $G^7 F^{\text{add 9}}_A G^7_B$ $G^7 F^{\text{add 9}}_A C G^7_B$

get my boog- ie down, (You can be) what I want to and

$G^7 F^{\text{add 9}}_A G^7_B$ $F G_{mi}^7 B^b F^{\text{add 9}}_A$

all I need is to get my boog- ie down.

[C] E_{mi}^7 A^{13} C/D

I got my cer- tain and my sure 'nough on, and I'm put-tin' on my real-ly for

Med. Swing

Blues On The Corner

McCoy Tyner

♩ = 118

[A]

(ten.)

(pn.)

B $\flat$ 7 E $\flat$ 7 (E $\circ$ 7) B $\flat$ 7 B $\flat$ 7sus A $\flat$ 7sus

F $\sharp$ 7sus E7sus D7sus E $\flat$ 7 B $\flat$ 7(#9)

(B $\flat$ 7) E $\flat$ 7sus D7(alt.) G7(alt.) C $\flat$ 7

sample fill

F7sus B $\flat$ 7 G7(#9) C7(alt.) F7(alt.)

(Solo on B $\flat$ blues)

head is played twice before and after solos.

drum fill

C7(alt.) F7(alt.) B $\flat$ 7(#11) E7(#9)

Tenor has the melody throughout.

Boogie Down

Al Jarreau

Michael Omartian

Med. Funk

$\text{♩} = 114$ (Tacet) (Intro) $G^7 F/A G^7/B$ $G^7 F/A C G^7/B$ $G^7 F/A G^7/B$ $F G_{mi}^7 B^b F/A$ (etc.)

(pn.) (scat on D.C.) (on D.C.: skip to [C])

[A] $G^7 F/A G^7/B$ $G^7 F/A C G^7/B$ $G^7 F/A G^7/B$

I can be what I want to and all I need is to

$F G_{mi}^7 B^b F/A$ $G^7 F/A G^7/B$ $G^7 F/A C G^7/B$

get my boog-ie down, I can be what I want to and

$G^7 F/A G^7/B$ $F G_{mi}^7 B^b F/A$

all I need is to get my boog - ie down.

[B] $G^7 F/A G^7/B$ $G^7 F/A C G^7/B$ $G^7 F/A G^7/B$

(You can be) what I want to, you know all I need is to

$F G_{mi}^7 B^b F/A$ $G^7 F/A G^7/B$ $G^7 F/A C G^7/B$

get my boog - ie down, (You can be) what I want to and

$G^7 F/A G^7/B$ $F G_{mi}^7 B^b F/A$

all I need is to get my boog - ie down.

[C] E_{mi}^7 A^{13} C/D

I got my cer-tain and my sure 'nough on, and I'm put-tin' on my real-ly for

B_{bass} C_{bass} D_{bass} B^(#5) E_{MI} 11

real. _____ You face that cur- tain with your best stuff_ on, _____ you are the

E_{MI} 7 G_{MA} 7 C[#]_{MI} 7 (b5) B^b_{MA} 7 A_{MI} 7 G_{MI} 7 C/D

win - ner and you're gon - na feel; _____

[D] *G7 F/A G7/B*

You can be what you want to and _____ all you need is to

F G_{MI} 7 B^b F/A G7 F/A G7/B

get your boog- ie down, _____ I can be all I want to and _____

G7 F/A G7/B F G_{MI} 7 B^b F/A

all I need is to get my boog - ie down. _____

D.C., play
Intro, **[C]**, **[D]**, **[E]**

[E] (1st x: tacet)
N.C.

Now you go one and two _____ and three, Here's _____ a lit - tle step for you _____ and me; Come and

(N.C.)

strut your stuff but leave e-nough for the near- est boog- ie and true - est boog- ie woog-ie.

Keyboard rhythm at letters A, B & D are like intro.
Synth. bass sounds one octave lower than written.

D.S., vamp & fade on **[A]**

Med. Funk Boogie Down (Rhythm Section)

♩ = 114

(Intro)

(pn.)
G
Gmi7
(synth. bass, 8va b)

(synth.)
Bbm7/F C Bbm7/F C G7 F(add 9)/A G7/B

(etc.)
(Skip to [C] on D.C.)

[A]

G7 F(add 9)/A G7/B C G7 F(add 9)/A G7/B F Gmi7 Bbm7 F/A

G7 F(add 9)/A G7/B F Gmi7 Bbm7 F/A

[B]

G7 F(add 9)/A G7/B C G7 F(add 9)/A G7/B

Synthesizer bass sounds one octave lower than written.

F G_{Mi}⁷ B^b F/A G⁷ F^(add 9) A G⁷/B G⁷ F^(add 9) A C G⁷/B
 G⁷ F^(add 9) A G⁷/B F G_{Mi}⁷ B^b F/A
[C] E_{Mi}⁷ A¹³ C/D N.C. B⁷(#5) E_{Mi}¹¹ C_{MA}⁷
 E_{Mi}⁷ G_{MA}⁷ C_{#Mi}^{7(b5)} B_{MA}⁷ A_{Mi}⁷ G_{Mi}⁷ C/D
[D] G⁷ F^(add 9) A G⁷/B G⁷ F^(add 9) A C G⁷/B G⁷ F^(add 9) A G⁷/B
 F G_{Mi}⁷ B^b F/A G⁷ F^(add 9) A G⁷/B G⁷ F^(add 9) A C G⁷/B
 G⁷ F^(add 9) A G⁷/B F G_{Mi}⁷ B^b F/A
 D.C., play Intro, **[C]**, **[D]**, **[E]**

[E] N.C.
 (N.C.)
 D.S., vamp & fade on **[D]**

Med. Funk (Intro)

Boogie Down (Brass)

$\text{♩} = 114$ (1st x: tacet) (trps. w/ trbs. 8va b.) omit on D.C. — 7

(1st x: tacet) (on D.C.) omit on D.C. —

A Tacet **B** (Skip to **C** on D.C.)

C

D ♩

D.C., play Intro, **C**, **D**, **E**

E Tacet **D. S., vamp & fade on **D****

Optional line at **D** for final vamp
(starts 3rd x)

(very straight rhythms, sempre staccato)

1, 3... 2, 4...



MICHAEL BRECKER

Both Sides Of The Coin

Bright Latin/Rock

Michael Brecker

(As played by Steps Ahead)

$\text{♩} = 118$

F#13(b9) **F#(add 9)** **F/F#** **GMA7(#5)** **F#13(b9)** **F#(add 9)** (As played by Steps Ahead)

(vibes w/ pn. 8va b.) (add ten. 8va b.)

A **F#13(b9)** **F#(add 9)** **F/F#** **GMA7(#5)** **F#13(b9)** **F#(add 9)**

(vibes w/ pn. 8va b.) (add ten. 8va b.)

B **C#7(b9)** **F#** **BMA7sus** **F#** **C#7sus** **A/B** (ten., loco, w/ vibes)

C#7(b9) **F#** **BMA7sus** **F#** **GMA7(#5)** **G#m7**

D/C **G#m7** **DMA7(#5)** **D/C#** **C#(add b9)**

C/F# **D#F#** **F#(add 9)** 1. 1,2 2.

(ten. plays upper line-melody)

C **B** **F#MA7** **F#6/4** **B6/4** **C(add #11)** **E**

(bass)

Tenor trills the melody notes while marimba (vibes) tremolos during the last 7 bars of letter C.

Bass plays whole notes through much of the head; bass plays where chord symbols lie (usually on first beat). Piano plays kicks.

B(add 9) (omit 3) FMA7(b5) F $\frac{6}{9}$ B $\frac{6}{9}$ G/D $\sharp$

E mi^9 C $9(\sharp 11)$ E mi^9 1. E $\flat 7(\sharp 9)$

G $\sharp \text{mi}^7$ A $\sharp \text{mi}^7$ A 13sus G $\sharp \text{mi}^7$ C $\sharp 9\text{sus}$

2. GMA $7(\sharp 5)$ G $\sharp \text{mi}^7$ A $\sharp \text{mi}^7$ A 13sus G $\sharp \text{mi}^7$ C $\sharp 9\text{sus}$

D.S. al Coda One (Φ^1)
(D.S. al Coda Two to end)

Φ^1 F $\sharp 13(\flat 9)$ F $\sharp(\text{add } 9)$ F/F $\sharp$ GMA $7(\sharp 5)$ F $\sharp 13(\flat 9)$ F $\sharp(\text{add } 9)$

(vibes w/ pn. 8va b.)

F $\sharp 13(\flat 9)$ F $\sharp(\text{add } 9)$ F/F $\sharp$ GMA $7(\sharp 5)$ F $\sharp 13(\flat 9)$ F $\sharp(\text{add } 9)$

(Solos) (Half-time Feel) F $\sharp(\text{add } 9)$ F $\sharp 13(\flat 9)$ F/F $\sharp$ GMA $7(\sharp 5)$

(Samba) G $\sharp \text{mi}^9$ E mi^9 G $\sharp \text{mi}^9$ E mi^9 C $\sharp 9\text{sus}$

Solo on DDE; after solos play letter $\square$ (w/ pickups & repeat) then D.S. al Coda Two (Φ^2)

Φ^2 F $\sharp 13(\flat 9)$ F $\sharp(\text{add } 9)$ F/F $\sharp$ GMA $7(\sharp 5)$ F $\sharp 13(\flat 9)$ F $\sharp(\text{add } 9)$

(vibes w/ pn. 8va b.)

F $\sharp 13(\flat 9)$ F $\sharp(\text{add } 9)$ F/F $\sharp$ GMA $7(\sharp 5)$ F $\sharp 13(\flat 9)$ F $\sharp(\text{add } 9)$

Vamp & fade while drums solo.

Med. (-Up) Swing

Bouncin' With Bud

Bud Powell

(Intro)

(melody)

B $\flat$ 6

B7(b5)

B $\flat$ 6

(sample bs. line)

B $\flat$ 6

B7(b5)

B $\flat$ 6

A

B $\flat$ 6 C Mi 7 D Mi 7 E $\flat$ Mi 7 D Mi 7 G7 C Mi 7 D7

(bs. walks in 4)

G Mi 7 C $\sharp$ o7 C Mi 7 F7 B $\flat$ 6 F7(b5)

B $\flat$ 6 C Mi 7 D Mi 7 E $\flat$ 6 D Mi 7 G7 C Mi 7 D7

G Mi 7 C $\sharp$ o7 C Mi 7 F7 B $\flat$ 6 (D7)

(pn.)

B

G Mi A Mi 7(b5) D7(#9)

(pn., upper notes of block chords)

G13(#11) F $\sharp$ 13 C Mi 9 F7(alt.)

(melody)

C

Chords: B^b6 , C_{mi}^7 , D_{mi}^7 , $E^b_{mi}^7$, D_{mi}^7 , G^7 , C_{mi}^7 , D^7 , G_{mi}^7 , $C^{\#o}7$, C_{mi}^7 , F^7 , B^b6

D

(chords follow bs. rhythms)

Chords: D^7 , $F^{\#}$, G_{mi} , D^7 , G_{mi} , $B^{\circ}7$, C_{mi}^7 , $G^7(b9)$, C_{mi}^7 , G^b9 , F^9

(pn. fill)

Chords: F^9 , B^b6 , (B^b6)

Solo on ABC;
After solos, D.C. al Coda.

No kicks during solos.

(pn., w/ gva)

(N.C.)

(bs.)

background echoes at 5 & 6 and 13 & 14
of letter **A** and bars 5 & 6 of letter **C**:

Chords: G_{mi}^7 , $C^{\#o}7$

Medium-Up Swing
♩=196

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C

(B $\flat$) B $\flat$ E $\flat$ _{MI}⁶/B $\flat$ B $\flat$ E $\flat$ _{MI}⁶/B $\flat$

(B $\flat$) B $\flat$ E $\flat$ _{MI}⁶/B $\flat$ B $\flat$ E $\flat$ _{MI}⁶/B $\flat$

(B $\flat$) B $\flat$ E $\flat$ _{MI}⁶/B $\flat$ (A) G_{MI}⁷ B $\flat$ _{MA}⁷/F E $\flat$ _{MA}⁷

(pn.) E $\flat$ _{MA}⁷ E $\flat$ A $\flat$ _{MI}⁶/E $\flat$ E $\flat$ G⁷(#5)

D (In 2)

C_{MI}⁷ B $\flat$ A_{MI}⁷(b5) D⁷(#5)

G_{MI}⁷(add 11) F C⁹/E E $\flat$ _{MI}⁶

D_{MI}⁷ G⁷(#5) C_{MI}⁷(add 11) F¹³

(pn. w/ bs.) B $\flat$ E $\flat$ _{MI}⁶/B $\flat$ B $\flat$ E $\flat$ _{MI}⁶/B $\flat$

B $\flat$ E $\flat$ _{MI}⁶/B $\flat$ B $\flat$ E $\flat$ _{MI}⁶/B $\flat$

B $\flat$ E $\flat$ _{MI}⁶/B $\flat$ B $\flat$ E $\flat$ _{MI}⁶/B $\flat$

B $\flat$ _{MA}⁷(#11)

Solo on form (AABCD)
After solos, D.S. al Coda

vamp till cue

(last x)

No kicks during solos.

B $\flat$ & E $\flat$ chords falling on beat 3 for head are played on beat 1 for solos.

Breakin' Away

Al Jarreau
Tom Canning
Jay Graydon

Half-time Funk Shuffle

$\text{♩} = 144$ (back beat on 3)

mf (trb.) F^{13}_{sus} (pn.) (bs. w/ pn. LH in octaves)

E^{13}_{sus} (etc.) (pn.)

F^{13}_{sus} (unis.)

E^{13}_{sus}

A

mf trp., tacet 1st x

Well, look what you've done for me,

A_{MA}^9 D_{MA}^9 $F^{\#}_{MI}7$ $F^{\#}_{MI}7 (A_{MA}^9)$

(on repeat)

1st x: no lyric -

trp., tacet 1st x

You're mak-in' more fun for me.

A_{MA}^9 D_{MA}^9 $F^{\#}_{MI}7$ $F^{\#}_{MI}7/E$

Trou - ba - dour me, Dest - ined to be,

D_{MA}^7 $A_{MA}^7/C^{\#}$ B_{MI}^7 $A^{(add 9)}/C^{\#}$

(bs.)

1.

Set in my ways, Stuck in my daze.

D_{MA}^7 $A_{MA}^7/C^\#$ B_{MI}^7 E^9_{sus}

2., 3.

Mak - in' me win, Mak - in' me grin,

D_{MA}^7 $A_{MA}^7/C^\#$ $C^\circ 7$ B_{MI}^7

cresc. (trp)

School - in' me. Break - in' a - way, break - - - - - dr. fill - - - - -

$G^\#_{MI}^7$ (add 11) (omit 5) $G7(b5)$ $F^\#_{MI}^7$ $F^\#7_{sus}$ $F^\#_{MI}^7$ B_{MI}^7

B

Your love has o - pened eyes that could - n't see.

$E^b_{MI}^7$ $A^b_{MI}^7$ $D^b_{MI}^7$ F_{MI}^7 $B^b7(b9)$ $E^b_{MA}^7$

(sample bass line)

(shake -)

Break-in' a - way, Your bea - con in the night dis - cov - ered me.

$E^b_{MA}^7$ $E^b7(b9)$ $A^b_{MI}^9$ $A^b_{MI}^7$ $E^b_{MI}^7$ G^b9_{sus} G^b/F^b

D.C. (3rd verse) at 2nd ending at Coda

2nd VERSE
You were the butterfly, winkin' at me.
Makin' my fires fly.
Brought me romance, taught me to dance.
Makin' me win, makin' me grin. Schoolin' me.

3rd VERSE
Show me some parachutes (Away, today, sail away).
As long as I'm here, bring me some climbing boots.
Open the door, give me some more.
Fasten me in, loosen the pin. Pull for me.

(Continued on next page)

V.S.

(trp, 2nd x only)

mf

F¹³_{sus}

(trb.)

(pn.)

(etc.)

E¹³_{sus}

(trb.)

(pn.)

(unis.)

(bass w/ pn. LH in octaves)

1.

F¹³_{sus}

(pn.)

E¹³_{sus}

(trb.)

2.

E¹³_{sus}

cresc.

Break-in'a-way,

f

dr. fill - - -

Your love has o - pened eyes that could - n't see.

E^b_{MI}⁷

A^b_{MI}⁷

D^b_{MI}⁷

F_{MI}⁷

B^b7(b9)

E^b_{MA}⁷

(shake--)

Break-in' a way,

E^b_{MA}⁷

E^b7(b9)

A^b_{MI}⁹

A^b_{MI}⁷

E^b_{MI}⁷

(trp.)

Your bea - con in the night

G^b₉_{sus}

cresc.

dis - cov - ered me.

G^b_F

G_{MI}⁷

Break-in' a - way

C_{MI}⁷

C7(b9)

A^b_{MI}⁹

A^b_{MI}⁷

Your love

E^b_{MI}⁷

Vamp & Fade

But Beautiful

Music by Jimmy Van Heusen
Lyric by Johnny Burke

Med. Ballad

[A] GMA^7 $B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^9 $C\#_{MI}^7(b5)$ $F\#^7(b9)$

Love is fun - ny or it's sad, Or it's qui - et or it's mad, It's a

GMA^7 $B_{MI}^7(b5)$ E^7sus E^7 A^9

good thing or it's bad, but beau - ti - ful. _____

D^{13} $C^{\circ 7}$ B_{MI}^7 E_{MI}^7 A_{MI}^7 D^9sus D^7 GMA^7 (B^7)

Beau - ti - ful to take a chance and if you fall, you fall; And I'm

E_{MI}^7 A^9 A_{MI}^7 D^7

think - ing I would - n't mind at all. _____ Love is

[B] GMA^7 $B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^9 $C\#_{MI}^7(b5)$ $F\#^7(b9)$

tear - ful or it's gay, It's a prob - lem or it's play, It's a

GMA^7 $B_{MI}^7(b5)$ E^7sus E^7 A^9

heart - ache ei - ther way, but beau - ti - ful. _____ And I'm

D^7 D^7/C B_{MI}^7 E_{MI}^7 A_{MI}^7 $F\#_{MI}^7(b5)$ B^7 E_{MI} F^9

think - ing if you were mine I'd nev - er let you go; And

GMA^7/D E^7 A_{MI}^7 D^7 G^6 $(A_{MI}^7 D^7)$

that would be but beau - ti - ful I know. _____

Med. Rock (Intro)

Chain Of Fools

Don Covay

(As sung by Aretha Franklin)

♩ = 114

N.C.

C_MI⁷C_MI

Chain, chain, chain, _____

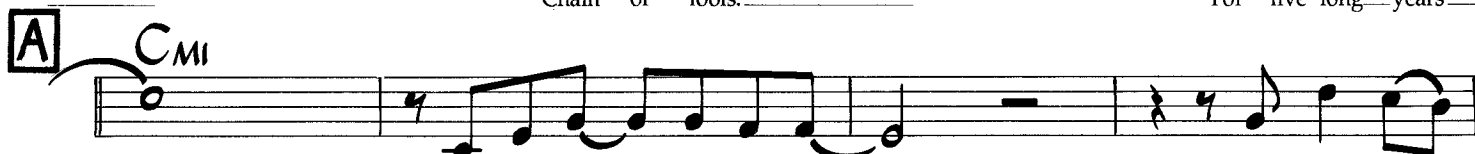
chain, chain, chain, _____

chain, chain, chain, _____



Chain of fools. _____

For five long years _____



I thought you _____ were my man, _____

But I found _____



out, love, _____

I'm just a link in your chain. _____

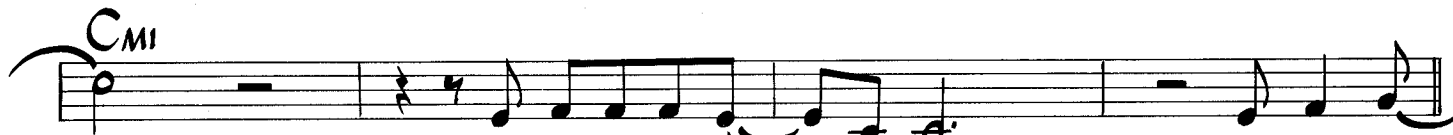
You got me where you _____



want me, _____

I ain't noth- in' but your fool, _____

You treat-ed me mean, _____



You treat-ed me cruel. _____

Chain, chain, chain, _____



Chain of fools. _____

Ev - er - y chain _____



has got a weak link, _____

I might be weak, _____



child, _____

But I'll give you strength. _____

You told _____

D (C) (instr. tacet till **E**)

(hand claps) x (etc. till **E**)

me to leave you a - lone. My fath - er said come on home.

(C)

My doc - tor said take it ea - sy, Oh, but your

(C)

lov - in' is much too strong, I'm add - ed to your chain, chain, chain,

E (instr. reenter) C_{MI}^7

chain, chain, chain, chain, chain, chain,

C_{MI}^7

chain of fools, One of these

F C_{MI}

mor - nings the chain is gon - na break, But up un - til then,

C_{MI}

yeah, I'm gon - na take all I can take. Chain, chain, chain,

D.S., vamp and fade
on **E**

sample
bass line: C_{MI}

etc.

elec. pn.
throughout: C_{MI}

etc.

bkgr. vocals
at **D**:

Ooh, ooh, etc.

* or E^b

Medium Swing

♩ = 132

Change Of Mind

Bob Mintzer
(As played by Peter Erskine)

1st x: pn.
2nd x: horns

(trp. ten. 1)
(ten. 2)

(bass)

(trp. ten. 2)
(ten. 1)

A

A^{13}_{sus} $A^{13}(\flat 9)$ $DMA^7(\sharp 5)$ Bm/D $C\sharp 7(\sharp 9)$

(ten.)

$C\sharp 7(\sharp 9)$ $F\sharp_{MI}^{11}$ $E\flat^{13}(\sharp 11)$ D^{13} Bm^7

[E^9_{sus} $E\flat^{(add 9)}/G$ $E^{(add 9)}/G\sharp$ (pn.) (let ring) $E^7(alt.)$]

$F\sharp_{MI}^9$

B

A^{13}_{sus} $A^{13}(\flat 9)$ $DMA^7(\sharp 5)$ Bm/D $C\sharp 7(\sharp 9)$

(ten.)

$C\sharp 7(\sharp 9)$ $F\sharp_{MI}^{11}$ $E\flat^{13}(\sharp 11)$ D^{13} Bm^7

[$E^7(alt.)$ $B^{(add 9)}/D\sharp$ $C\sharp_{MI}^7$ $G/E\flat$ C/F G_{MI}^7 $C^7(\sharp 9)$]

$F\sharp_{MI}^9$ $E\flat^{(add 9)}/G$ $E^{(add 9)}/G\sharp$

(horns)

C

F_{MA}^7 (trp.) $A7^{(\#9)}_{(\#5)}$ D_{MI}^{11} $A^{b13}(\#11)$ G_{MI}^7
 $A7^{(\#5)}$ D_{MI}^7 G_{MI}^9 C^9_{sus} F_{MA}^7 $A7^{(\#9)}_{(\#5)}$
 D_{MI}^{11} $A^{b13}(\#11)$ D^{bMA}_7 $C7^{(\#9)}_{(\#5)}$ $F^{(add\ 9)}$ $A/C^{\#}_3$
 (horns)

D

D_{MI}^{13} (bass) F/B D E^b/E A B_{MI}^7 E^9_{sus}
 (pn. LH)
 $E7^{(alt)}$ A_{MI}^7 B^b/B D A^b/G E_{MI}^7
 C/F B^b/A A^b/B E_{MI}^7
 (unis.)
 A^{13}_{sus} $A^{13}(b9)$ A_{MI}^9 G_{MI}^9 F_{MA}^9
 (ten.) (horns)

Chords in brackets are used for solos.

Solo on ABC (fine)
 After solos, play letter **D** (w/ pickup)
 then D. S. al Fine

Chega De Saudade

Music by
Antonio Carlos Jobim
Lyric by Jon Hendricks
& Jessie Cavanaugh

Med. Bossa Nova

(No More Blues)

A

Chord progression: D_{MI} $(D_{MI} \frac{7}{C})$ $E^7(\frac{7}{B})$

No more blues, I'm goin' back home, No, no

Chord progression: $(B^b_{MI} \frac{6}{A^7(\frac{b9}{\#5})})$ D_{MI} $E_{MI}^7(\frac{b5}{A^7})$

more blues, I promise no more to roam.

Chord progression: D_{MI} $B_{MI}^7(\frac{b5}{E^7})$ A_{MI}

Home is where the heart is, the fun - ny part

Chord progression: $B^b_{MA}^7$ B^b6 $A^7(\frac{b9}{\#5})$

is my heart's been right there all a - long.

B

Chord progression: D_{MI} $(D_{MI} \frac{7}{C})$ $E^7(\frac{7}{B})$

No more tears and no more sighs, And no

Chord progression: $(B^b_{MI} \frac{6}{A^7(\frac{b9}{\#5})})$ (D^7) D_{MI} $D^7(\frac{b9}{\#5})$

more fears, I'll say no more good-byes. If trav - el beck -

Chord progression: G_{MI} A^7 D_{MI} $(D_{MI} \frac{7}{C})$

- ons me I swear I'm gon - na re - fuse, I'm gon - na set -

Chord progression: $(B^{\circ 7})$ $E^7(\frac{b9}{\#5})$ $(B^b_{MI} \frac{6}{A^7(\frac{b9}{\#5})})$ D_{MI} $E_{MI}^7 A^7$

- tle down and there'll be no more blues.

C

Ev - 'ry day while I am far a - way my thoughts turn home -

- ward, for - ev - er home - ward. I trav -

- elled 'round the world in search of hap - pi - ness, But all my hap -

- pi - ness I found was in my home - town.

D

No more blues, I'm goin' back home, No, no

more dues, I'm through with all my wan - drin' now, I'll set -

- tle down and live my life and build a home and find a wife, when we

set - tle down there'll be no more blues, Noth-in' but hap - pi - ness, when we

set - tle down there'll be no more blues.

Chords in parentheses are optional.

Chelsea Bridge

Billy Strayhorn

Med. Ballad

[A] N.C. $B^b_{MI} (MA 7)$ $A^b_{MI} (MA 7)$

$B^b_{MI} (MA 7)$ $A^b_{MI} (MA 7)$ $B^b 7$ $E^b_{MI} 9$ $A^b 13$

$D^b 6$ 1. $D^b 6$ break ($C 7$ $B 7$) 2. $D^b 6$ $B 7$

[B] $F^{\#}_{MI} 7$ $B 7$ $E_{MA} 7$ $C^{\#}_{MI} 7$ $F^{\#}_{MI} 7$ $B 7 (\flat 9 \flat 5)$ $B_{MI} 7$ $E 7$

$A_{MA} 7$ ($A_{MI} 7$ $D 7$) $C 7$ $G_{MA} 7$ G_{MI} $C 9$ $D^b 7 (\flat 9 \flat 5)$ ($C 7$ $B 7$) break

[C] $B^b_{MI} (MA 7)$ $A^b_{MI} (MA 7)$ $B^b_{MI} (MA 7)$ $A^b_{MI} (MA 7)$ $B^b 7$

$E^b_{MI} 9$ $A^b 13$ $D^b 6$ $D^b 6$ ($C 7$ $B 7$)

$E^b 9 (\flat 11)$ may be substituted for $B^b_{MI} (MA 7)$
 and $D^b 9 (\flat 11)$ for $A^b_{MI} (MA 7)$ throughout,
 in which case bar 8 of **[A]**, **[B]** and **[C]**
 may be played: D^b $C 7$ $B 7$ $B^b 7$

Med.-Slow Gospel Ballad

Come Sunday

Duke Ellington

[A] F7 E^b9(#11) F7 (D7(#5)) G^b7 G⁹

Lord, Dear Lord a - bove: God Al - might - y, God of love,

C^M1⁹ F⁹ B^b E^b6/B^b B^b07 B^b6

Please look down and see my peo - ple through.

[B] D7 E^b7 D7 G^M1 C⁹

I be - lieve that God put sun and moon up in the sky;

F7 C^M1⁷ F7 (D7(#9)) A^b13 G7(#5) C⁹ F7(#5)

I don't mind the gray skies, 'cause they're just clouds pass - ing by.

[C] F7 E^b9(#11) F7 (D7(#5)) G^b7 G⁹

Lord, Dear Lord a - bove: God Al - might - y, God of love,

C^M1⁹ F⁹ B^b E^b6/B^b B^b07 B^b6

Please look down and see my peo - ple through.

ALTERNATE LYRICS

Optional changes in parentheses.

[A] (2nd x)

Up and down 'til sunset,
 Man work hard all the day.
 Come Sunday, oh, come Sunday,
 That's the day.

[B]

Often we'll feel weary but He
 Knows our every care.
 Go to Him in secret,
 He will hear your every prayer.

[C]

He'll give peace and comfort
 To every troubled mind.
 Come Sunday, oh come Sunday
 That's the day.

Compared To What

Med. Gospel/Rock

Eugene McDaniels

(As sung by Les McCann)

$\text{♩} = 144$

N.C.

(cowbell)

(etc.)

(8)

(pn. w/ bs.) *mf* $E^b_{MI}7$ (piano solo) E^b7 $D_{MI}7$ $F7$

16 8 8 8

(bs. & dr. simile)

(dr. play time)

A F_{bass} $G^{\#}_{MI}7$ F $F^{\circ7}$ $F7$ (2) $F^{\#}_{bass}$ $G^{\#}_{MI}7$ $F^{\#}$ $F^{\# \circ7}$ $F^{\#7}$

(alto solo)

$F^{\#}_{bass}$ $G^{\#}_{MI}7$ $F^{\#}$ $F^{\# \circ7}$ $F^{\#7}$ G_{bass} $A_{MI}7$ G $G^{\circ7}$ $G7$ (2)

D^b/A A^b D^b/A D/A A D/A E^b/B^b B^b E^b/B^b

poco a poco cresc.

E/B B E/B C^{13}_{sus} $F7$ B^b/C $F7$ B^b/C (2)

B $F7$ B^b/C $F7$ ff

mf I love the lie and lie the love, a-hang-in' on with push

$F7$ B^b/C $F7$ B^b/C

and shove. Pos-ses-sion is the mo-ti-va-tion that is

$F7$ B^b/C $F7$ B^b/C

hang-in' up the whole damn na-tion. Looks like we al-ways

Bass plays variations on original bass line throughout. Vocal sounds one octave lower than written. Coda vamp is played 24 times on recording (three 16 bar phrases).

end up in a rut. Ev - 'ry- bod- y now, Tryin' to make it real

com- pared to what. Come on ba - by.

(Solo) **(4x's)**

Repeat to **[B]** for more verses; after fourth verse, D.S. al fifth verse al Coda

(Solo) **(On cue)**

(Vamp till cue)

(dr.) break

Tryin' to make it real com- pared to what **ff**

2nd VERSE

Slaughterhouses are killin' hogs; twisted children are killin' frogs;
 Poor dumb rednecks rollin' logs; tired old ladies kissin' dogs.
 I hate the human love of that stinkin' mutt. I can't use it.
 Tryin' to make it real compared to what. (Come on baby, now).

Melody is freely interpreted and varies with each verse.

3rd VERSE

The President he's got his war; folks don't know just what it's for.
 Nobody gives us rhyme or reason; have one doubt, they call it treason.
 We're chicken feathers all without one gut. God damn it.
 Tryin' to make it real compared to what. (Sock it to me).

4th VERSE

Church on Sunday, sleep and nod; tryin' to duck the wrath of God.
 Preachers fillin' us with fright; they all tryin' to teach us what they think is right.
 They really got to be some kind of nut. I can't use it.
 Tryin' to make it real compared to what.

5th VERSE

Where's that bee and where's that honey? Where's my God and where's my money?
 Unreal values, crass distortion; unwed mothers need abortions.
 Kind of brings to mind old young King Tut. He did it now.
 Tryin' to make it real compared to what.



AIRTO

Creek

Bright Samba
♩ = 272

Victor Brasil
(As played by Airtó)

(bs.)

F^{13} etc. F^{13}_{sus} F^{13} F^{13}_{sus}

(bass rhythm continues through letter [A])

[A] F^7 B^b F^7

(sop, fl., & elec. pn.) (pn. plays lower line)

F^7 B^b F^7

piano fill

B^b7 E^b7

(pn. plays chords)

C^7 F^7

(pn. plays upper line)

piano fill

F^7 F^{13} F^{13}_{sus} F^{13} F^{13}_{sus}

(pn. tacet) 2nd x: solo starts

[B] (Solos) F^7 (8)

B^b7 E^b7 C^7 F^7

after solos, D.S. al Coda

F^{13} F^{13}_{sus}

(bs.)

Vamp, Solo, and Fade

F^7 bass during solos:

or

Piano doesn't play chords when doubling melody or playing harmony. Sop. & fl. play melody throughout. Play head twice before solos, once after.

Crystal Love

Makoto Ozone

Med. Straight 1/8's

♩ = 95

G(add 9) (pn. & vibes)

1. C_{Mi}(MA7)/G **2. C_{Mi}(MA7)/G**

A **G_{MA7}** **A^b/G** **F[#]07/G** **G_{MA7}** **G^b13(#11)** **B7(#9)** **E^b_{MA7}**

E^b_{MA7} **D7(#5)** **G_{Mi}7** **F** **E^b_{Mi}(MA7)** 1. **vibes fill** 2. **(vibes)**

B **D** **G_{Mi}6/D** **E/D** **G_{Mi}6/D** **D** **G_{Mi}6/D** **E/D** **G_{Mi}6/D** **vibes fill** **(unis.)**

D **A[#]07B_{Mi}** **C/B^b** **B^b/G^b** **A/G** **B^b/G^b** **piano fill**

F **C[#]07D_{Mi}** **E^b/D^b** **D^b/A** **C/B^b** **C[#]/A** **vibes fill**

(bass tacet) **F_{Mi}7** **E^b** **B^b_{Mi}7** **A^b** **E^b_{Mi}7** **C^b_{MA7}** **C^b_{MA7}** **(add bass)** **(vibes)**

(vibes play lower line) **B7(#11)** **vibes fill** **(unis.)** **E_{Mi}** **C(add 9)** **C_{Mi}6/E^b**

G_{MA7}/D **G/D** **D7** **C[#]_{Mi}7(b5)** **3** **C_{Mi}7** **D/B^b** **B^b_{MA7}** **D⁹_{sus}** **D7**

(Solos - Samba-Like Feel)

C G_{MA}^7 $A\flat/G$ $F\sharp^{\circ}7/G$ G_{MA}^7 $F\sharp^{13}(\sharp^{11}) B7(alt.)$

$E\flat_{MA}^7$ $D7(\sharp^9 \sharp^5)$ G_{MI}^7 F $E\flat_{MI}^{(MA7)}$ 1. $E\flat_{MI}^{(MA7)}$ 2.

D D G_{MI}^6/D E/D G_{MI}^6/D D G_{MI}^6/D E/D G_{MI}^6/D

D B_{MI}^7 E_{MI}^7 $F^{\circ}7$ $B\flat/G\flat$

F A^7 D_{MI}^7 G_{MI}^7 $G\sharp^{\circ}7$ $C\sharp/A$ F_{MI}^7 $E\flat_{MI}^7$

B_{MA}^7 $B7(\sharp^{11} \flat^9)$ E_{MI} $C^{(add 9)}/E$ $C_{MI}^6/E\flat$

G_{MA}^7/D $C\sharp_{MI}^7(\flat^5)$ C_{MI}^7 $D\flat/B\flat$ $B\flat_{MA}^7$ $A_{MI}^7(add 11)$ $D7$

suspended time feel — — — — —

suspended time feel — — — — —

Solo on CCD; after solos
D.C. al Coda

$\ominus$ D^9_{sus} $D7$ G_{MA}^7 $A\flat/G$ $F\sharp^{\circ}7/G$ G_{MA}^7 $G\flat^{13}(\sharp^{11}) B7(\sharp^9 \flat^9 \sharp^5)$ $E\flat_{MA}^7$ $D7(\sharp^5)$ G_{MI}^7 F $E\flat_{MI}^{(MA7)}$ $G\flat^{13}(\sharp^{11})$

(unis.) (pn.) (unis.)

rit.

Cubano Chant

Ray Bryant

Medium - Up
Funky Latin

♩ = 192 (Intro)

(piano) (top note of voicings)

A N.C. E^b_{MI} F_{MI}/B^b E^b_{MI} F_{MI}/B^b $E^b_{MI}7$ A^b/B^b B^b_{MI}/E^b

B^b_{MI}/E^b A^b/B^b $E^b_{MI}7$ F_{MI}/B^b E^b_{MI} F_{MI}/B^b $E^b_{MI}7$ E^b_{MI} E^b_{MI} (as written)

B $A^b_{MI}7$ G^b7 $F7$ $B^b7(\#5)$ A^b/E^b $E^b_{MI}7$ E^b7

D^b/A^b $A^b_{MI}7$ G^b7 $F7$ B^b7 F B^b7 G^b7 $F7$ $E7$ B^b bass

C N.C. D^b E^b_{MI} $B^b_{MI}7$ E^b_{MI}

N.C. D^b $A^b_{MI}7$ $B^b_{MI}7$ E^b_{MI}

D^b $A^b_{MI}7$ $B^b_{MI}7$ E^b_{MI} A^b7 D^b7 G^b7 $B7$
 $B7$ $E_{MA}7(b5)$ B^b7 (omit 5) SUS $E^b_{MI}6$ $C_{MI}7(b5)$ $F7(\#5)$ B^b7 E^b7 $\odot$ solo break - - -
(Solos)
D $E^b_{MI}7$ $C_{MI}7(b5)$ $F7$ B^b7 $E^b_{MI}7$ $C_{MI}7(b5)$

$F7$ B^b7 E^b7 E^b7/G A^b7 $A^{\circ}7$

1. E^b7/B^b $C7$ $F7$ B^b7 2. E^b7/B^b B^b7 E^b7

E A^b7 E^b7

$A^b_{MI}7$ G^b7 $F7$ B^b7 A^b7 G^b7 $E7$

F $E^b_{MI}7$ $C_{MI}7(b5)$ $F7$ B^b7 $E^b_{MI}7$ $C_{MI}7(b5)$ $F7$ B^b7

E^b7 E^b7/G A^b7 $A^{\circ}7$ E^b7/B^b $C7$ $F7$ B^b7

Solo on DDEF
After solos, D.S. al Coda

$\odot$ N.C. B^b7 (omit 5) SUS $E^b_{MI}6$ $C_{MI}7(b5)$ $F7(\#5)$ B^b7 E^b7 A^b7
 D^b7 G^b7 $B7$ $E_{MA}7(b5)$ B^b7 (omit 5) SUS $E^b_{MI}6$ $C_{MI}7(b5)$ $F7(\#5)$ B^b7 E^b7
 (tremolo chord)

Darn That Dream

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Eddie DeLange

[A] G^6 $B^b_{MI}7 E^b7$ $A_{MI}7$ $B7(b5)$ $E_{MI}7$ $(A/C\#) D7$ $C_{MI}6$ $B_{MI}7(b5)$ $E7$

Darn that dream I dream each night, You say you love me and you hold me tight,

$A_{MI}7$ F^9 $B_{MI}7$ $B^b_{MI}7$ $A_{MI}7$ $D7$ $B_{MI}7$ B^b7 $A_{MI}7$ $D7$

But when I a-wake you're out of sight, oh, Darn that dream.

G^6 $B^b_{MI}7 E^b7$ $A_{MI}7$ $B7(b5)$ $E_{MI}7$ $(A/C\#) D7$ $C_{MI}6$ $B_{MI}7(b5)$ $E7$

Darn your lips and darn your eyes, They lift me high a-bove the moon-lit skies,

$A_{MI}7$ F^9 $B_{MI}7$ $B^b_{MI}7$ $A_{MI}7$ $D13$ G^6 $F_{MI}7$ B^b7

Then I tum-ble out of par-a-dise, oh, Darn that dream.

[B] $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 $G_{MI}7$ $F^{\#}_{MI}7 B7$ $F_{MI}7$ B^b7

Darn that one track mind of mine, It can't un-der-stand that you don't care.

$E^b_{MA}7$ $C_{MI}7$ $(A_{MI}7(b5) D7 G_{MI})$ $A_{MI}7$ $D7$ $B^b_{MI}7 E^b7$ $A_{MI}9$ $D13$

Just to change the mood I'm in I'd wel-come a nice old night-mare.

[C] G^6 $B^b_{MI}7 E^b7$ $A_{MI}7$ $B7(b5)$ $E_{MI}7$ $(A/C\#) D7$ $C_{MI}6$ $B_{MI}7(b5)$ $E7$

Darn that dream and bless it, too, With-out that dream I nev-er would have you,

$A_{MI}7$ F^9 $B_{MI}7$ $B^b_{MI}7$ $A_{MI}7$ $D13$ G^6 $(A_{MI}7 D7)$

But it haunts me and it won't come true, oh, Darn that dream.

Bars 6 & 14 of **[A]** and bar 6 of **[C]** originally played:

$B_{MI}7$ B^b7

Dearly Beloved

Med. Swing

Music by Jerome Kern
Lyric by Johnny Mercer

A D_{mi}^7 G^7 D_{mi}^7 G^7

Dear - ly be - lov - ed, how clear - ly I see,

D_{mi}^7 G^7 D_{mi}^7 G^7

Some - where in heav - en you were fash - ioned for me;

C^6 D_{mi}^7 G^7

An - gel eyes _____ knew you, _____

C_{MA}^7 $E_{b_{mi}}^7$ A_{b}^7 $E_{b_{mi}}^7$ A_{b}^7

An - gel voi - ces led me to you. _____

B D_{mi}^7 G^7 D_{mi}^7 G^7

Noth - ing could save me, fate gave me a sign,

D_{mi}^7 G^7 D_{mi}^7 G^7

I know that I'll be yours come show - er or shine;

C^6 D_{13}

So I say _____ mere - ly, _____

D_{mi}^7 G^7 C^6 $(E_{mi}^7 A^7)$

Dear - ly be - lov - ed, be mine.

First 8 bars of letters A and B may be played over a G pedal.

♩ = 98 (1/16 notes swing) (Intro)

1. - 3. 4.

(muted gtr, 8va b.) (synth.)

E^bMi⁷ A^bMi⁷ F7(♯9) B^b7(♯9) E^bMi⁷ A^bMi⁷ B^b7(♯9) break - - E^bMi⁷

(bass)

A

S

E^bMi⁷ A¹³ A^bMi⁷ B^b7(♯9) B^b7(♯9) E^bMi⁷ A¹³ A^bMi⁷

A^bMi⁷ B^b7(♯9) B^b7(♯9) E^bMi⁷ A¹³ A^bMi⁷ B^b7(♯9) B^b7(♯9) E^bMi⁷

1. 2.

E^bMi⁷ A¹³ A^bMi⁷ B^b7(♯9) break - - E^bMi⁷ A^bMi⁷ B^b7(♯9) break - -

B

(synth.)

C^bMA⁹ A^bMi⁷ B^b7(♯9) E^bMi⁷ C¹³ C^bMA⁹ A^bMi⁷

B^b7(♯9) E^bMi⁷ C¹³ C^bMA⁹ B^b7(♯9) A^bMi⁷ A^bMi⁷ B^b7(♯9) E^bMi⁷ A¹³ A^bMi⁷ A¹³ sus

Ab¹³_{sus} A¹³_{sus} Ab¹³_{sus} D¹³(#11) Db¹³_{sus}

Db¹³_{sus} D¹³_{sus} Db¹³_{sus} solo break ——— to D.S.: (3) break ——— E^b₇

[D.S. al Coda (after solos)]

(Solos) (bs) E^b₇ A¹³ Ab⁷ B^b7(#9) B^b7(b9) E^b₇ (2) (2)

E^b₇ A¹³ Ab⁷ B^b7(#9) E^b₇ 2. Ab⁷ B^b7(#9) Ab¹³_{sus} break ——— break ———

(solos continue) Ab¹³_{sus} A¹³_{sus} B^b13_{sus} B¹³_{sus} (3)

(B¹³_{sus}) A¹³_{sus} Ab¹³_{sus} G^b13_{sus} F¹³_{sus} G^b13_{sus} G¹³_{sus} Ab¹³_{sus} B^b7(#9) break ——— E^b₇

(Synth. solo) (bs) E^b₇ Ab⁷ B^b7(#9) B^b7(b9) E^b₇ (2)

(2) E^b₇ Ab⁷ B^b7(#9) break ——— E^b₇

Solo on CCD; after solos play letter [B], then D.S. al Coda.

Vamp solo & fade

Bass line at Coda is played with some variation - it may be used at letter A on the D.S.
Solo section differs in form from recorded version (which has no set solo section).
Piano chords follow bass rhythm and syncopations (where written above bass notes).

Desafinado

Music by Antonio Carlos Jobim

Lyrics by Jon Hendricks

& Jessie Cavanaugh

Med. Bossa Nova

A **F_{MA}7** **G7(b5)**

Love is like a nev - er end - ing mel - o - dy, _____
 Once your kiss - es raised me to a fe - ver pitch, _____

G_M1⁷ C⁷ A_M1^{7(b5)} D^{7(b9)}

Po - ets have com - pared _____ it to _____ a sym - pho - ny, _____
 Now the or - ches - tra - tion does - n't seem _____ so rich. _____

1. G_{MI}^7 $A^7(b9)$ D^7 $D^7(b9)$

A sym-pho-ny con - duc - ted by the light - ing of the moon,

2. 

Musical notation for the first line of the song. The melody is written on a single staff. Above the staff, four chords are indicated: A_{MA}⁷, B^bo⁷, B_{MI}⁷, and E⁷. The lyrics 'Like the bos - sa no - va love ____ should swing. ____ We used ____' are written below the staff, aligned with the notes. The melody consists of eighth and quarter notes, with some notes beamed together. The key signature has one flat (B-flat), and the time signature is 4/4.

B A_{MA}^7 B_{b}^{o7} B_{MI}^7 E^7

to har - mo - nize two souls in per - fect time,



Now the song is dif - frent and the words don't e - ven rhyme; 'Cause you



for - got the mel - o - dy our hearts would al - ways croon, And so what



good's a heart that's slight - ly out of tune?



Tune your heart to mine the way it used to be,



Join with me in har - mo - ny and sing a song of lov - ing, We're



bound to get in tune a - gain be - fore too long, There'll be



no de - sa - fi - na - do when your heart be - longs to me com - plete - ly, Then you



won't be slight-ly out of tune, You'll sing a - long with me.

Desire

Tom Scott

Med. Funk (Intro)

$\text{♩} = 120$ D_{MI}^9 (alto solo starts 3rd x) G_{MI}^9 (4x's)

A D_{MI}^7 $D_{MI}^{(MA7)}$ D_{MI}^7 D_{MI}^6 $B^b_{MA}^7/D$ D (4th x - alto)

C^{13}_{sus} F_{MA}^7 $E_{MI}^{7(b5)}$ A^7 D_{MI}^7 $D_{MI}^{(MA7)}$ D_{MI}^7

D_{MI}^6 $B^b_{MA}^7/D$ $A^7(b9)/C^\#$ F_{MA}^7/C F^9_{sus} $F^{13}(b9)$

B $B^b_{MI}^9$ $E^b_{13}(\#9)$ A^b_{9sus} $A^b_{13}(b9)$

$D^b_{MA}^9$ G^{13} $G^{13}(\#11)$ C^{13}_{sus} $A^7(alt.)$

C D_{MI}^9 (sire) $(D_{MI} D_{MI}^{(MA7)} D_{MI}^7 G^{13}/D)$ G_{MI}^{11} (alto fill) (spoken) De -

D_{MI}^9 (sire) $(D_{MI}^{(MA7)} D_{MI}^7 G^{13}/D B^b_{MA}^9/D)$ A_{MI}^{11} (alto fill) De -

D $B^b_{MA}^7$ E^b_9 $A^{13}(b9)$ $A^7(\#5)$

D^9_{sus} D^9 G^9_{sus} $G^9(\#11)$ C^9_{sus} $A^7(\#9)$

E D_{MI}^9 G_{MI}^9 (Vamp, solo & fade) (fine)

Solo on form (ABCC);
After solos, D.S. al fine.

Desire (Bass)

Med. Funk (Intro)

♩ = 120

(4x's)

A D_{MI}^9 $D_{MI}^{(MA7)}$ D_{MI}^7 D_{MI}^6
 $B^b_{MA}^7/D$ C^{13}_{sus} F_{MA}^7 $E_{MI}^7(b5)$ A^7
 D_{MI}^7 $D_{MI}^{(MA7)}$ D_{MI}^7 D_{MI}^6
 $B^b_{MA}^7/D$ $A^7(b9)/C^\#$ F_{MA}^7/C F^9_{sus} $F^{13}(b9)$

B $B^b_{MI}^9$ $E^b_{13}(\#9)$ A^b_{9sus} $A^b_{13}(b9)$
 $D^b_{MA}^9$ G^{13} $G^{13}(\#11)$ C^{13}_{sus} $A^7(alt.)$

C D_{MI}^9 G_{MI}^{11}
 D_{MI}^9 A_{MI}^{11}

D $B^b_{MA}^7$ E^b_9 $A^{13}(b9)$ $A^7(\#5)$
 D^9_{sus} D^9 G^9_{sus} $G^9(\#11)$ C^9_{sus} $A^7(\#5)$

E D_{MI}^9 G_{MI}^9

Solos on form (ABCC);
After solos, D.S. al fine.

Vamp & fade (fine)

Letters A & B are played with great variation for solos. Eighth notes on the 'and of 2' and the 'and of 4' are often played staccato.



MILES DAVIS

Medium-Up Swing
♩ = 240

Dig

Miles Davis

A F^7
(trp., ten. & alto)

B^b7

E^b7

$A^b_{MA}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ $G_{MI}7$ C^7
(horn fill)

B F^7

B^b7

$F_{MI}3$ C^7 F_{MI} (E^b7)

$A^b_{MA}7$ F^7 $B^b_{MI}7$ E^b7 A^b6 solo break 1st x

$B^b_{MI}7$ E^b7 $A^b_{MA}7$

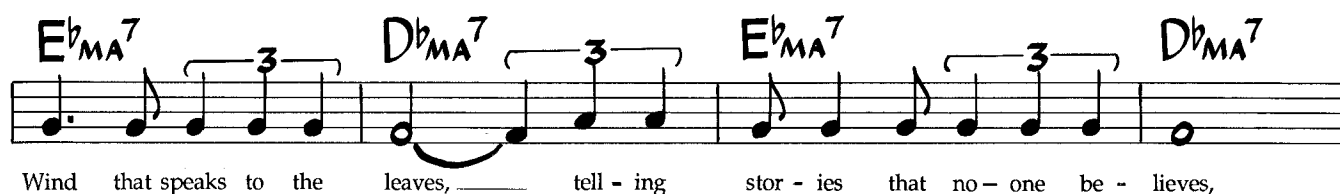
Based on "Sweet Georgia Brown" changes.

Dindi

Music by Antonio Carlos Jobim

English Lyric by Ray Gilbert

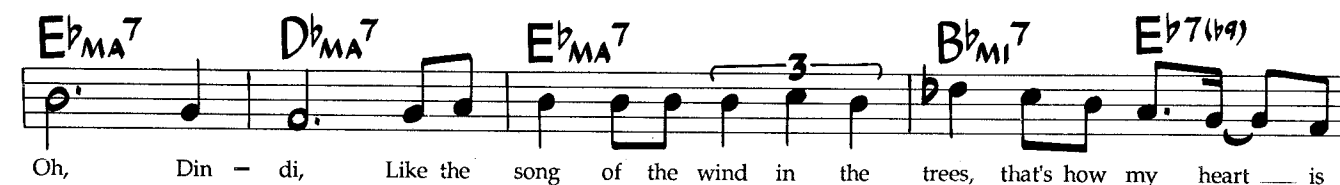
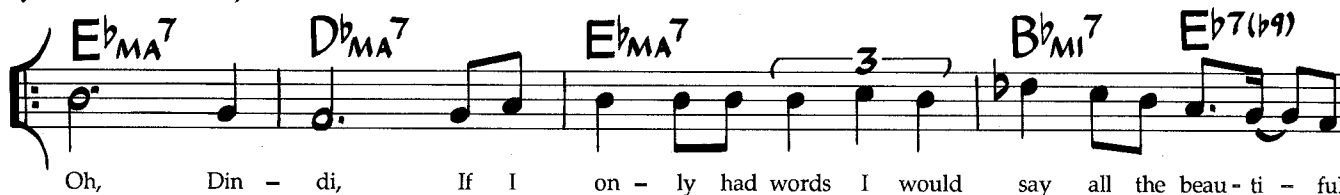
(Intro) Freely



(Slow Bossa)

A

S



B G_{MI} $E^b_{MI}{}^6$ G_{MI} $E^b_{MI}{}^6$ G_{MI} $C^7(b9)$

I love you more each day, Yes, I do, Yes, I do;

F_{MI} $C^{\#}_{MI}{}^6$ F_{MI} $C^{\#}_{MI}{}^6$ $F_{MI}{}^7$ $B^b7(b9)$

I'd let you go a way if you take me with you. Don't you

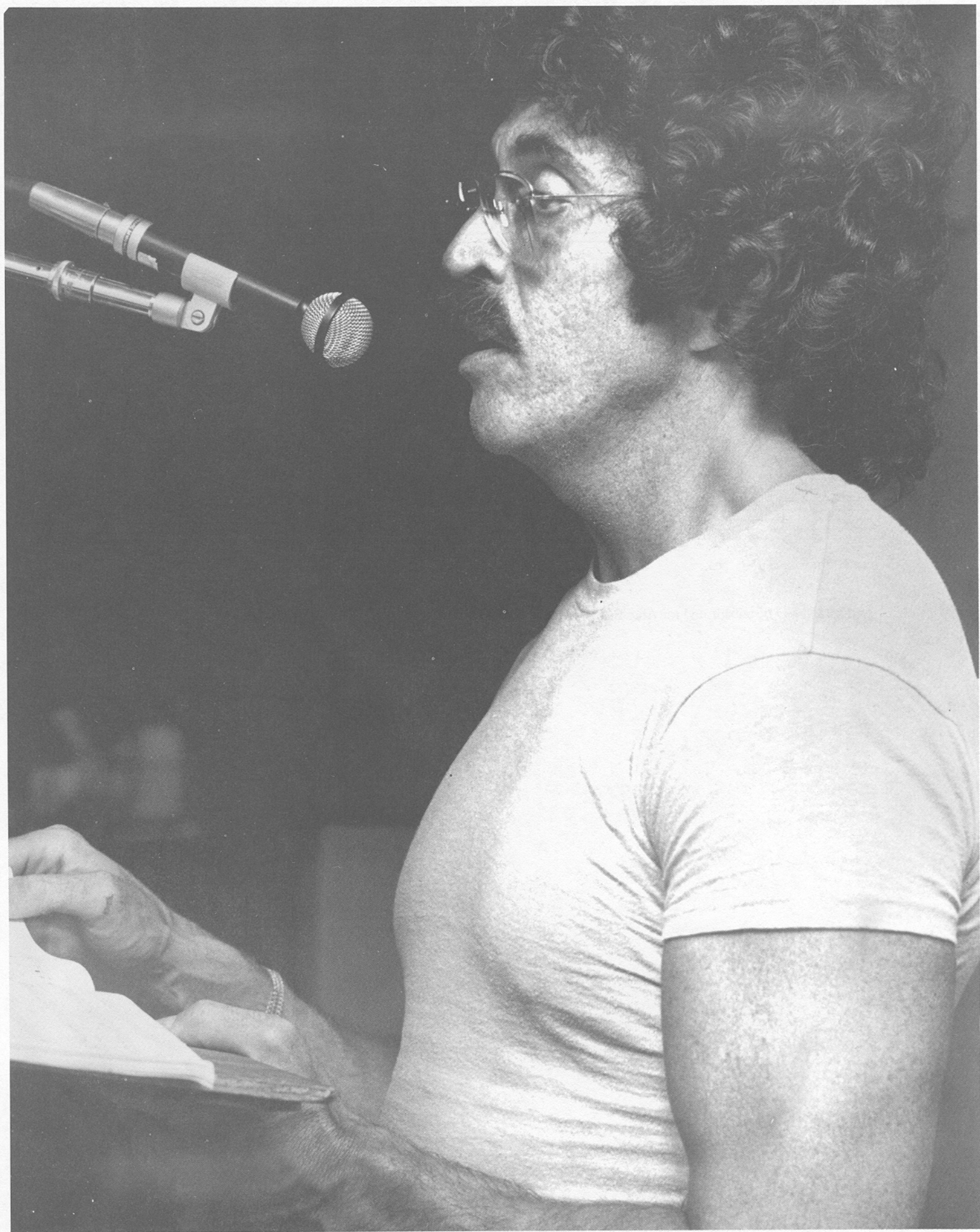
C $E^b_{MA}{}^7$ $D^b_{MA}{}^7$ $E^b_{MA}{}^7$ $B^b_{MI}{}^7$ $E^b7(b9)$

know, Din - di, I'd be run-ning and search-ing for you like a riv - er that

$A^b_{MA}{}^7$ $A^b_{MI}{}^{(MA7)}$ E^b6 (D^b13)

can't find the sea, that would be me with-out you, my Din - di.

$D^b13(\#11)$ may be substituted for $A^bmi(ma7)$ in letters A and C.



MARK MURPHY

Don't Go To Strangers

Music by Arthur Kent
and Dave Mason
Lyric by Redd Evans

Med. Ballad

A



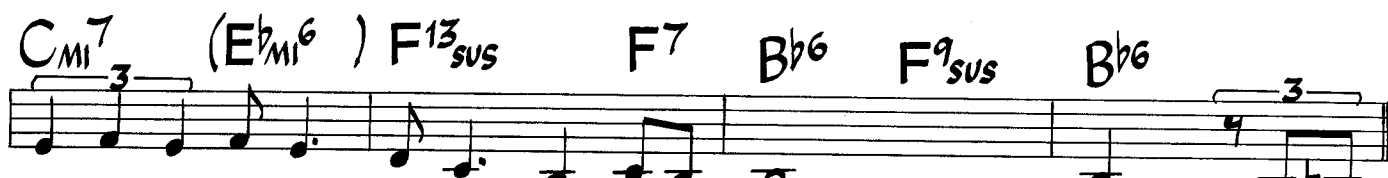
Build your dreams... to the stars a-b-ove, but when you need some-one true to love,



Don't go to stran-gers, dar-ling, come to me.



Play with fire... till your fin-gers burn and when there's no place for you to turn,

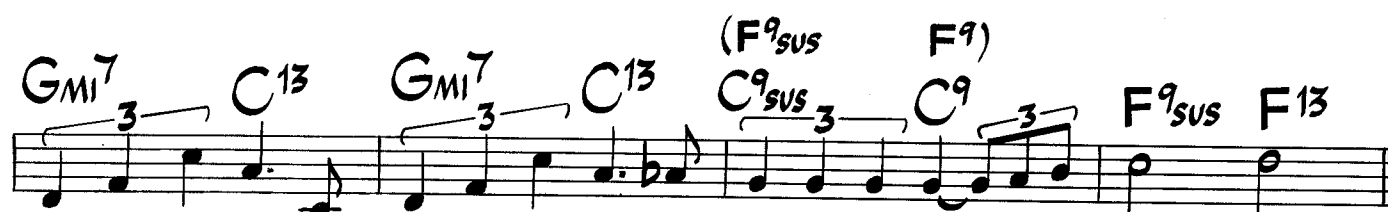


Don't go to stran-gers, dar-ling, come to me. For when

B



you hear a call to fol-low your heart, you'll fol-low your heart I know; I've



been through it all, for I'm an old hand, and I'll un-der-stand if you go. So,

C



make your mark... for your friends to see but when you need more than com-pa-ny,



Don't go to stran-gers, dar-ling, come to me.

Med. Straight 1/8's
(quasi 1/16-note March)

Doors

Mike Nock

A $\text{♩} = 130$ $\text{Bb}(\#11)/\text{D}$ CMA^7/D $\text{Bb}(\#11)/\text{D}$ $\text{Bb}(\#11)/\text{D}$ CMA^7/D $\text{Bb}(\#11)/\text{D}$

B pn. $\text{D}^b\text{MA}^7/\text{F}$ $\text{E}^b\text{MA}^7/\text{F}$ $\text{D}^b\text{MA}^7/\text{F}$ $\text{E}^b\text{MA}^7/\text{F}$]

bs.

$\text{E}^b\text{MA}^7/\text{G}^\#$ $\text{E}^b(\text{add } 9)/\text{G}^\#$

pn. fill — — — — —

GMA^7/B $\text{A}^b\text{MA}^7/\text{B}$ GMA^7/B $\text{A}^b\text{MA}^7/\text{B}$

C [$\text{B}^b\text{MA}^7/\text{D}$ CMA^7/D $\text{B}^b\text{MA}^7/\text{D}$ CMA^7/D]

$\text{D}^b\text{MA}^7/\text{F}$ $\text{D}^b\text{MA}^7(\#11)/\text{F}$

pn. fill — — — — —

C/A^b $\text{B}/\text{C}^\#$ B^b/Gb A/B A^b/E GMA^7/A

Use changes in brackets (above the staff) for solos.
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Play head (ABC) twice, then solo on form.
After solos, D.C. al Coda.

C/A^b $\text{B}/\text{C}^\#$ B^b/Gb A/B (On cue) A^b/E GMA^7/A $\text{F}^\#/\text{D}$

(Vamp till cue)

Rall. — — — — —

(play melody first four times and last time before going on)

Letter A may be played as $\text{Bb}(\#11)/\text{D}$ throughout for solos.

Early Autumn

Music by Ralph Burns
& Woody Herman
Lyric by Johnny Mercer

Med. Ballad

A G^7 C_{MA}^7 B^7 $B^b_{MA}^7$

When an ear - ly au-tumn walks the land and chills the breeze, And touch-es with her hand

A^7 $A^b_{MA}^7$ G^7

the sum-mer trees, Per - haps you'll un - der - stand what mem - o - ries I

C_{MA}^7 A_{MI}^7 D_{MI}^7 G^7 C_{MA}^7 B^7

own. There's a dance pa - vil - ion in the rain all shut - tered down, A

$B^b_{MA}^7$ A^7 $A^b_{MA}^7$

wind-ing coun-try lane all rus - set brown, A frost - y win-dow pane

G^7 C^6 %

shows me a town grown lone - ly, That spring of

B D_{MI}^7 G^{13} $(C_{MA}^7 E_{MI}^7 D^{13} E^{b7})$ D_{MI}^7 G^{13} C_{MA}^9

ours that start - ed so A - pril heart - ed seemed made for just a boy and girl. I nev - er

C_{MI}^7 F^{13} $B^b_{MA}^7$ E^{b13} D_{MA}^7 $C^{\#7}$ C^9 $B^7(\#9)$ B^b7 A_{MA}^7 $A^b7(b9)$ G^9

dreamed, did you, an - y fall would come in view so ear - ly, ear - ly?

C C_{MA}^7 B^7 $B^b_{MA}^7$

Dar - ling if you care please let me know, I'll meet you an - y - where

A^7 $A^b_{MA}^7$ G^7

I miss you so, Let's nev - er have to share an - oth - er ear - ly

C^6 $(A_{MI}^7 D_{MI}^7 G^7)$

au - tumn.

Medium
Funk/Samba

$\text{♩} = 114$

Easy

Al Jarreau
Tom Canning
Jay Graydon

(pn.) (gtr.)

A_{Mi}^7 $B_{Mi}^7(b5)$ $E^7(\#9)$ A_{Mi}^7 $B_{Mi}^7(b5)$ $E^7(\#9)$

(sample bass line) (etc.)

A

1. Yes-ter- day — you left Bra- zil and went — a way — to see the world,

A_{Mi} $E/G\#$ G_{Mi}^7 $C^{13(b9)}$ F_{Ma}^7

Look- in' for — a dis- tant beach, a dif- frent shore,

F_{Ma}^7 ($E^7(\#9)$) N.C. A_{Mi} $E/G\#$ G_{Mi}^7 $C^{13(b9)}$

(bs., gtr. & pn.)

a fast- er whirl. Think- in' that your heart's — de- sire

F_{Ma}^7 N.C. ($E^7(\#9)$) $B_{Mi}^7(b5)$ $E^7(\#9)$

Hun- gered for — some Pa- ris or Ber- lin,

A_{Mi}^7 $B_{Mi}^7(b5)$ $E^7(\#9)$ A_{Mi}^7 /G

Caught be-tween the snow and fire, Will sweet Ca - ri - o - ca love a gain?

$F^{\#}m7(b5)$ $FMA7$ $Bb13$ $Bm7(b5)$ $E7(\#9)$

1. 2., 3.

2. Your Eas - y, Eas - y,

A_m7 $E7(\#9)$ A_m7 A^b13 G_m7 $D^{(add9)}/F^{\#}$ $F13$

B

Let your love ring out, And my lov - in' in to (on repeat)

A_m7 $Bm7(b5)$ $E7(\#9)$ C/Bb (synth.)

stay. 1. It's Eas - y, Let your love ring out, 2. Ain't it Eas - y

1. A_m7 $Bm7(b5)$ $E7(\#9)$ 2. A_m7

And my lov - in' in to - day. It's Eas - y, stay. (voice scats)

$Bm7(b5)$ $E7(\#9)$ A_m7 $Bm7(b5)$ $E7(\#9)$

D.S. (3rd verse) al 2nd ending al Coda

C/Bb A_m7 $Bm7(b5)$ $E7(\#9)$ $A^{(add9)}/C^{\#}$ $F^{\#}7(\#9)$ $B^{(add9)}/D^{\#}$ G/F

And my lov - in' in to stay. Eas - y, Eas - y, Eas - y. (cresc.)

2nd VERSE

Your superman gonna do the super--best he can
To free the pearl.
Giving you the superness that he can do.
Believe me, girl.
That everyday your need is higher.
But love is not Chicago or L.A.
Home is where the heart's on fire
And where that restless snowbird melts away.

3rd VERSE

Settle down, there ain't no need to run around.
It's really clear, that I'm the man
Who's gonna do the super--best he can, to keep you near.
Everyday your need soars higher. Love is not
Chicago or L.A. Home is where your heart's on fire.
Can't deny this love is here to stay.

Solos on letter **A**;
take 2nd ending at end of last solo,
vamp & fade on letter **B**.

Med. Latin/Rock

Eighty One

Ron Carter
(As played by Miles Davis)

A $\text{♩} = 140$ 3 3

(trp. w/ ten.) F^9_{sus} B^b9_{sus} ($G^b_{MA}7/B^b$) F^9_{sus} (ten. 8va b) etc.

(bass)

B^b9_{sus} F^9_{sus} ($D^b_{MA}7(b5)/F$)

C^9_{sus} B^b9_{sus} F^9_{sus} ((bass simile))

B F^9_{sus} B^b9_{sus} F^9_{sus}

B^b9_{sus} F^9_{sus}

C^9_{sus} B^b9_{sus} F^9_{sus}

(trp. ten.)

(Solos)

C F^9_{sus} B^b9_{sus}

F^9_{sus} C^9_{sus} B^b9_{sus} F^9_{sus}

After solos, D.C. al Coda

F^9_{sus} F^9_{sus} (2) F^9_{sus} $(On Cue)$ F^9_{sus}

Vamp & fade till cue

Bass line is played with great variation (especially for solos). Each solo progresses from Latin to swing feel. 'Sus' chords are sometimes played as dominant 9th chords (with 3rd). Chords in parentheses are optional. Chord rhythms suggested only.

Med.- Slow
Straight-Eighths

Elm

Richie Beirach

♩ = 110

(Intro)

1.

2.

Piano

The piano introduction consists of two systems. The first system has four measures with a treble clef and a key signature of one flat (B-flat). The bass line features a steady eighth-note accompaniment. The first two measures are marked with $F^{\#} \circ 7 / G$, and the next two with $G M I$. The second system also has four measures, with the first two marked $G M I$. A repeat sign is at the end of the second system.

A

The first system of the main melody, labeled 'A', consists of four measures. The treble clef has a key signature of one flat. The bass line continues with the eighth-note accompaniment. The first two measures are marked $F^{\#} \circ 7 / G$, and the next two are marked $G M I$. A repeat sign is at the end of the system.

The second system of the main melody consists of four measures. The first two measures are marked $F^{\#} \circ 7 / G$, and the next two are marked $G M I$. A repeat sign is at the end of the system.

The third system of the main melody consists of four measures. The first two measures are marked A^b / C , and the next two are marked D^7 / C . The bass line features a steady eighth-note accompaniment. The first two measures are marked A^b / C , and the next two are marked D^7 / C . A repeat sign is at the end of the system.

The fourth system of the main melody consists of four measures. The first two measures are marked $A M I 7 (add 11)$, and the next two are marked $A^b M A 9 (\#11)$. The bass line features a steady eighth-note accompaniment. The first two measures are marked $A M I 7 (add 11)$, and the next two are marked $A^b M A 9 (\#11)$. A repeat sign is at the end of the system.

Play head twice,
then solo on **A**.

After solos, D.S. al Coda.



A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of four measures. The first measure shows the piano playing a bass line and the voice singing a melody. The second measure features a piano solo with a complex chord structure, including a C major 7th chord and a G major 7th chord. The third measure continues the piano solo with a G major 7th chord and a G major 7th chord. The fourth measure shows the piano playing a bass line and the voice singing a melody. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The piano part includes various chords and a bass line, while the voice part includes a melody and lyrics.

The first system of musical notation consists of four measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The chord is F#7/G. The melody starts with a quarter note G#4, followed by an eighth note A4, and then a quarter note B4. The bass line has a half note G3, followed by a quarter note F#3, and then a quarter note E3. The second measure has a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The chord is F#7/G. The melody starts with a quarter note G#4, followed by an eighth note A4, and then a quarter note B4. The bass line has a half note G3, followed by a quarter note F#3, and then a quarter note E3. The third measure has a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The chord is Gsus (add 9). The melody starts with a quarter note G#4, followed by an eighth note A4, and then a quarter note B4. The bass line has a half note G3, followed by a quarter note F#3, and then a quarter note E3. The fourth measure has a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The chord is G. The melody starts with a quarter note G#4, followed by an eighth note A4, and then a quarter note B4. The bass line has a half note G3, followed by a quarter note F#3, and then a quarter note E3.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of 16 measures, grouped into four measures per system. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, and the fourth system contains measures 13-16. The melody is characterized by a mix of eighth and quarter notes, with some measures featuring triplets. Chord symbols are provided for each measure: F#m7/C, D7/C, G/B, B+, Ebm7/Bb, and Ebm7/Bb. The score is presented in a clear, legible format with a white background and black notation.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (Bb). It starts with a treble clef, a key signature of one flat, and a common time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and chords. Chords are labeled with handwritten text: A m7(11) b5, A b m A 9 (#11), G sus (add 9), G (add 9), and G (add 9, add 13). The score ends with a double bar line and a key signature change to two flats (Bb, Eb).

Endangered Species

Wayne Shorter
Joseph Vitarelli

Medium Funk

$\text{♩} = 110$

[A] $F\#13$ $E13$ $(F\#7)$ $E\flat 9/4$ $B/C\#(F\#7)$ G/F F/A C/D $F\#MA7sus^{(b5)}$ $D^{(add 9)}_{(omit 3)}$ $(4x's)$

G/F F/A C/D $F\#MA7sus^{(b5)}$ 1. D/E $\#F/E\#$ $E\flat^{(add 9)}/G$ $C^{(add 9)}/E$ $A^{(add 9)}/C\#$

2. $A_{MI}9/G$ $A\flat^{(\#11)}_{(omit 3)}/G$ $F\#o7$ $BMA9$ $G/B\flat$ $B\flat/C$ $E\flat_{MI}9$ $F7(alt.)$ $B_{MI}9$

$B_{MI}9(MA7)$ $E^{(add 9)}/G\#$ F/G $F\#_{MI}/E$ C/D $A\flat7/D$

[B] $C7sus/D$ $A7(b9)/D$ $D6/4$ $D9sus$ $A\flat7/D$ $F^{(add 11)}/D$ $C7/D$ $A7(b9)/D$ $D6/4$ $D9sus$ $A\flat7/D$

$C7sus/D$ $A7(b9)/D$ $D6/4$ $D9sus$ $A\flat7/D$ $F^{(add 11)}/D$ $C7/D$ $A7(b9)/D$ $D6/4$ E^+/G

$CMA9$ $B7(\#9)$ $B7(b9)$ $E_{MI}9$ $A13$ $A13(b5)$

(sample solo) $G_{MI}9$ $A7(\#9)$ $A7(b9)$ $D_{MI}9$ $G13$ $G13(b5)$

(end solo)

C Tacet

Chord names for section C:

- Measure 5: G^6_9
- Measure 6: E^b_B C_{MA}^7 F $E^{(add\ 9)}_{G^{\#}}$
- Measure 7: G^6_9 B^b_B F^6_9 $E^{(add\ 9)}_{G^{\#}}$ D/G B^b_B E^b_F $A^7(\#5)$ A/D $F/F^{\#}$ C_{MI}^7 $E^b7(b5)$ E/D
- Measure 8: $(E/D)F/D$ $F^{\#}G/C$ $F^{\#}E^b$ D^6_9 $B^b/F^{\#}$ C^6_9 $B^{(add\ 9)}_{D^{\#}}$ A/D $F/F^{\#}$ G/C $E^b_{MA}^7$ F

D (D^b7) $B^b^6_9$ $G^b_{A^b}$ (D^b7) $B^b^6_9$ $G^b_{A^b}$ (D^b7)

Tacet

Chord names for section D:

- Measure 13: G^6_9 E^b_B E_{MI}/F $A^b9(\#5)$ G^6_9 B^b_B F^6_9 $A^b9(\#5)$ D/G
- Measure 14: (D/G) B^b_B E^b_F A^b13 G^6_9 E^b_B $E^b_{MA}^7(\#5)$ F $A^7(alt)$ D^6_9 $G^b_{MA}^7(b5)$ G/C $B^{(add\ 9)}_{D^{\#}}$
- Measure 15: D^6_9 C_{sus} $F^{\#}C^6_9$ $B^{(add\ 9)}_{D^{\#}}$ A/D $F/F^{\#}$ B^b_C $E^b7(\#5)$ D^6_9 $F/F^{\#}$ C^6_9 $E^b_{MA}^7$ F
- Measure 16: $(D.S. al Coda)$

Chord names for section D:

- Measure 17: A_{MI}^7 $F^7(b9)$ $B^b_{MI}^7$ B_{MI}^9 A_{MI}^7
- Measure 18: $F^7(b9)$ $B^b_{MI}^9$ D^b E^b C/D
- Measure 19: $D^{(add\ 9)}$ $(omit\ 3)$
- Measure 20: $D^{(add\ 9)}$ $(omit\ 3)$ **(Vamp & fade)**

Some chord names have been simplified (see piano part).

Endangered Species (Bass)

Medium Funk

♩ = 110

G/A A/B F_{MA}^{7(b5)} F₆⁶/C F_{MA}^{7(b5)} F₆⁶/C B7(b₉)
 D(add 9)(omit 3) (4x's) A F_#13 E13 (F_#7)
 (F_#7) D_#⁶/9 B/C_# F_#7 G/F F/A C/D F_{MA}^{7(b5)} SUS F_{MA}^{7(b5)} SUS
 G/F F/A C/D F_{MA}^{7(b5)} SUS 1. D/E E/F_# E_b/G C/E A/C_#
 2. A_M/G A_b/G F_#07 BMA₉ G/B_b B_b/C E_bM₁⁹ F7(alt.) BM₁⁹
 BM₁⁹(MA7) E/G_# F/G F_#M₁/E C/D A_b⁷/D
 [B] C₇^{SUS} A₇(b₉) D₆/9 (D pedal —) (8va b. —) E₇⁺/G
 CMA₉ B7(_#5) B7(b₉) EM₁⁹ A13 A13(b5)
 GM₁⁹ A₇(_#5) A₇(b₉) DM₁⁹ G13 G13(b5)
 [C] F_#13 E13 (F_#7) D_#⁶/9 B/C_#

F#7 G/F F/A C/D F#MA7(b5) SUS G/F F/A C/D F/F# G6/9
 (G6/9) Eb/B CMA7 F E/G# G6/9 Bb/B F6/9 E/G# D/G Bb/B Eb/F A7(#5) A/D
 (A/D) F/F# CM7 Eb7(b5) E/D F# G/C F+/Eb D6/9 Bb/F# C6/9 B/D# A/D
 (A/D) F/F# G/C EbMA7/F C/F A07 Bb/Eb G13(b9) AM7 F7(b9) EbMA9 Gb/Ab
 (D7) Bb6/9 Gb/Ab (D7) (2)
 (b) D/C C/E G/A C#MA7(b5) SUS D/C C/E G/A C#MI7(b5) G/F F/A C/D F#MA7(b5) SUS
 G/F F/A C/D F/F# G6/9 Eb/B EbMI/F Ab9(#5) G6/9 Bb/B F6/9 Ab9(#5) D/G
 (D/G) Bb/B Eb/F Ab13 G6/9 Eb/B EbMA7(b5) F A7(alt.) D6/9 F#MA7(b5) G/C B/D# D6/9
 (D6/9) Csus/F# C6/9 B/D# A/D F/F# Bb/C Eb7(#5) D6/9 F/F# C6/9 EbMA7/F
 D.S. al Coda
 AM7 F7(b9) BbMI7 BbMI9(b5) AM7 F7(b9) BbMI9 Db/Eb C/D D(add9) D(omit3)
 (8va b. ---) (8va b. ---) Vamp & fade

Some chord names have been simplified (see piano part). Notes marked 8va. are played one octave lower on recording (although lower than normal bass range).

Endangered Species (Keyboard)

Med. Funk

$\text{♩} = 110$

Chorus: G/A A/B $F_{MA}7(b5)$ F^6_C $F_{MA}7(b5)$ F^6_C $B7(b9)$ $D^{(add 9)}_{(omit 3)}$ (4x's)

Verse:

[A] $F\#13$ $E13$ (F#7) E^b6_9 $B/C\#$ (F#7) G/F F/A C/D $F\#_{MA}7(b5)_{SUS}$

2. A_{MI}^9/G $A^b_{(omit 3)}$ $F\#o7$ B_{MA}^9 G^b/B B^b/C $E^b_{MI}^9$ $F^{+ (add \#9)}_{(add b9)}$ B_{MI}^9

$B_{MI}^9(MA 7)$ $E^{(add 9)}_{G\#}$ F/G $F\#_{MI}$ E/C D A^b7/D

[B] $C7_{SUS}/D$ $A7(b9)/D$ D^6_9 D^9_{SUS} A^b7/D $F^{(add 11)}/D$ C^7/D $A7(b9)/D$ D^6_9 D^9_{SUS} A^b7/D

$C7_{SUS}/D$ $A7(b9)/D$ D^6_9 D^9_{SUS} A^b7/D $F^{(add 11)}/D$ C^7/D $A7(b9)/D$ D^6_9 D^9_{SUS} $E^+/_G$

C_{MA}^9 $B7(\#5)$ $B7(b9)$ E_{MI}^9 $A13$ $A13(b5)$

G_{MI}^9 $A7(\#5)$ $A7(b9)$ D_{MI}^9 $G13$ $G13(b5)$

[C] $F\#13$ $E13$ (F#7) E^b6_9 $B/C\#$ (F#7)

G/F F/A C/D $F\#_{MA}7_{SUS}^{(b5)}$ G/F F/A C/D $F/F\#$ G^6_9 (omit 3) $E\flat/B$ $C_{MA}7/F$ $E^{(add 9)}/G\#$

G^6_9 (omit 3) $B\flat/B$ F^6_9 $E^{(add 9)}/G\#$ D/G $B\flat/B$ $E\flat/F$ $A^{+ (add \#9)}/D$ $F/F\#$ $C_{MI}7$ $E\flat7^{(b5)}/D$

(E/D) F/D $F\#G/C$ $F\#E\flat$ D^6_9 $B\flat/F\#$ C^6_9 $B^{(add 9)}/D\#$ A/D $F/F\#$ G/C $E\flat_{MA}7/F$

C/F $A^{\circ}7/B\flat$ $E\flat$ $G^{13(b9)}$ $A_{MI}7$ $F7^{(b9)}$ $E\flat_{MA}9$ $G\flat/A\flat$

D $(D\flat7)$ $B\flat^6_9$ $G\flat/A\flat$ $(D\flat7)$ $B\flat^6_9$ $G\flat/A\flat$

D/C C/E G/A $C\#_{MA}7_{SUS}^{(b5)}$ D/C C/E G/A $C\#_{MI}7^{(b5)}$ G/F F/A C/D $F\#_{MA}7^{(b5)}$ SUS

G/F F/A C/D $F/F\#$ G^6_9 (omit 3) $E\flat/B$ E_{MI}/F $A\flat9^{(\#5)}$ G^6_9 (omit 3) $B\flat/B$ F^6_9 $A\flat9^{(\#5)}/D$ G

(D/G) $B\flat/B$ $E\flat/F$ $A\flat^{13(omit 3)}$ G^6_9 $E\flat/B$ $E\flat_{MA}7$ $F A^{+ (add \#9)}/D$ D^6_9 $G\flat_{MA}7^{(b5)}$ G/C $B^{(add 9)}/D\#$

D^6_9 C_{SUS} $F\#C^6_9$ $B^{(add 9)}/D\#$ A/D $F/F\#$ $B\flat/C$ $E\flat7^{(\#5)}$ D^6_9 (omit 3) $F\#C^6_9$ $E\flat_{MA}7$ $(C^7_{SUS})/D$

(D.S. al Coda)

$A_{MI}7$ $F7^{(b9)}$ $B\flat_{MI}7^{(add 13)}$ $B_{MI}9^{(b5)}$ $A_{MI}7$ $F7^{(b9)}$ $B\flat_{MI}9$ $D\flat/E\flat$ C/D $D^{(add 9)}$ (omit 3) $D^{(add 9)}$ (omit 3)

(Vamp & fade)



Photo by Jim Marshall ©1988

WAYNE SHORTER

Fast Swing

E.S.P.

Wayne Shorter
(As played by Miles Davis)

♩ = 268

A

First system of musical notation for 'E.S.P.' (A). The treble staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. The bass staff shows chords: E7(alt.) in the first measure and F_{MA}7 in the second measure. The system ends with a repeat sign.

Second system of musical notation for 'E.S.P.' (A). The treble staff continues the melodic line. The bass staff shows chords: E7(alt.) in the first measure and E^b_{MA}7(#11) in the second measure. The system ends with a repeat sign.

Third system of musical notation for 'E.S.P.' (A). The treble staff continues the melodic line. The bass staff shows chords: D7 in the first measure, (E^b7) E^b_{MA}7(#11) in the second measure, E7 in the third measure, and F_{MA}7 E^b_{MA}7 in the fourth measure. Below the bass staff, a dashed line indicates 'pn. tacet' for the first two measures.

First ending of musical notation for 'E.S.P.' (A). The treble staff contains a melodic line. The bass staff shows chords: D_{MI}9 in the first measure, G7 in the second measure, G_{MI}7 in the third measure, and (G^b7) G^b_{MA}9 in the fourth measure. Below the bass staff, a dashed line indicates 'pn. tacet' for the first two measures.

Second ending of musical notation for 'E.S.P.' (A). The treble staff contains a melodic line with a triplet of eighth notes. The bass staff shows chords: D^b9(#11) in the first measure, G_{MI}7 in the second measure, D^b_{MI}7 G^b7 in the third measure, and F_{MA}7 in the fourth measure. Below the bass staff, a dashed line indicates 'pn. tacet' for the first two measures.

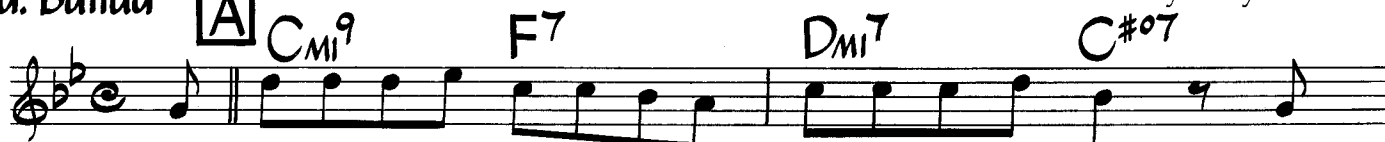
Bass walks in 2 for head, 4 for solos. "pn. tacet" sections are observed during the head only.

Everything Happens To Me

Music by Matt Dennis

Lyric by Tom Adair

Med. Ballad

A

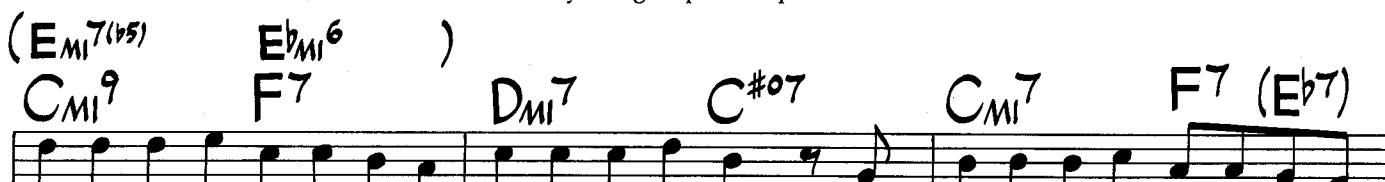
I make a date for golf and you can bet your life it rains, I



try to give a par-ty and the guy up- stairs com- plains, I guess I'll go through life just catch-in'



colds and miss-in' trains, Ev - 'ry-thing hap - pens to me. I



nev - er miss a thing, I've had the meas - les and the mumps, and ev - 'ry time I play an ace my



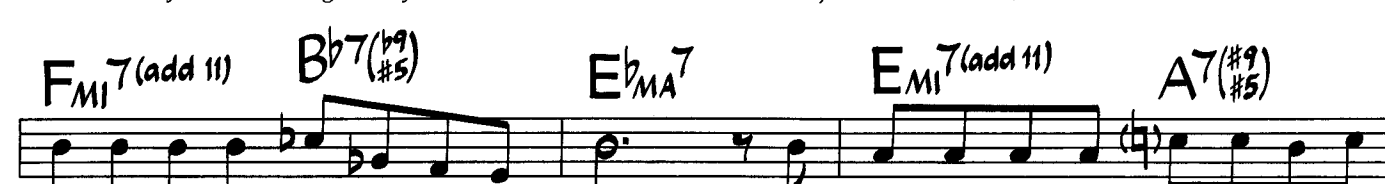
part - ner al - ways trumps, I guess I'm just a fool who nev - er



looks be - fore he jumps, Ev - 'ry-thing hap - pens to me. At

B

first my heart thought you could break this jinx for me, That



love would turn the trick to end des - pair; But now I just can't fool this head that

thinks for me, I've mort-gaged all my cas-tles in the air. I've

Chords: D_{MA}^7 (B_{MI}^7) $(G_{MI} G_{MI}^{(MA7)} G_{MI}^7 C^7)$ F^9_{sus} F^7

tel - e - graphed and phoned, I sent an "Air - mail Spe - cial", too. Your

Chords: C_{MI}^9 F^7 D_{MI}^7 $C^{\#07}$

an - swer was "Good-bye", and there was e - ven post - age due. I fell in love just once and then it

Chords: C_{MI}^7 $F^7 (E^b7)$ $D_{MI}^7 (b5)$ G^7 $(C_{MI}^7 B^{\circ7})$ A^b9 $C_{MI}^7 (b5)$

had to be with you, _____ Ev - 'ry - thing hap - pens to me. _____

Chords: D_{MI}^7 G^9 C_{MI}^7 $(B^7(\#9))$ F^{13} B^b6

Fall

Medium Ballad

(with triplet undercurrent)

♩ = 82

Wayne Shorter

(As played by Miles Davis)

The musical score is written for a medium ballad in 4/4 time, with a tempo of 82 beats per minute. The key signature is one sharp (F#). The score is divided into four systems, each with a treble and bass staff. The bass line is characterized by a triplet undercurrent. The chords are as follows:

- System 1: (trp. w/ ten. 8va b.) F#7sus(add 3), B13(b9), E9sus, EbMA7(b5)
- System 2: F#7sus(add 3), B13(b9), E9sus, EbMA7(b5)
- System 3: DMA7, D13(b9), GM11, Bm9, AbMA7(b5)
- System 4: F#7sus(add 3), B13(b9), Em11, Am11/B

Bass has melody; it is played with great variation. Treble line continues underneath solos.

Farmer's Market

Med.-Up Swing

Music by Art Farmer
Lyric by Annie Ross

N.C. (Intro - optional)



A F⁶ G^{Mi}7 C⁷ F⁶

Once there was a girl and she was right from the sticks, Thought she'd go out to the mar -

C^{Mi}7 F⁷ B^bMA⁷ B^bMi⁷ E^b7

- ket one day, And hey, we could sure say of the town

A^{Mi}7 D^{7(b9)} G^{Mi}7

she was the toast, Real - ly the most, We don't want to boast,

C^{7(b9)} F⁶ A^bMA⁷ D^bMA⁷ G^b7

but scads of lads would soon sur-round her, Cit - y slick - ers sure would hound her.

B F⁶ G^{Mi}7 C⁷ F⁶

She walked in the mar-ket place and what did she see, Crew cut and cut with a cra -

C^{Mi}7 F⁷ B^bMA⁷ B^bMi⁷ E^b7

- zy goat - ee, What a blend, he was the end, sell - in' beans,

A^{Mi}7 D^{7(#5)} G^{Mi}7 D^b7

Dressed in his jeans, "What a buy." she

C^{7(#5)} F⁶ solo break -

was heard to cry.

(fine)

Solos on F blues
After solos, D.S. al fine (final lyric)

LYRIC FOR FINAL HEAD

Once there was a drummer who was straight from New York,
Tourin' the country with Wardell Gray
And hey, we could sure say of the drums, he was the toast,
Really the most, We don't wanna boast, but
All the crazy chicks would hound him, all the swingin' bands would sound him.
Then one day he saw the one that made his head whirl,
He met and married the same little girl,
What a blend, they are the end, they're real cool, house with a pool,
Crazy scenes, blame it on the beans.'

Favela

Antonio Carlos Jobim

Med. Bossa Nova **A**

(G¹³) G^M7 F¹³ F/G G¹³ G^M7 F¹³ F/G

(G¹³) G^M7 F¹³ F/G G⁷(#9) G^M7

C^M7 F¹³ (B^M7) B^bMA⁷ B^b7

E^M7(b5) E^bM⁶ G^M7 D^M7 G^M7

B C^M7 G^M7 C^M7 G^M7

C^M7 G^M7 E^b7(#9) D⁷(#9) (C^M7) C⁷(#9)

(G¹³) G^M7 A^b13 F/G G¹³ G^M7 A^b13 F/G

C (G¹³) G^M7 A^b13 F/G G⁷(#9) G^M7

(G¹³) G^M7 A^b13 F/G G⁷(#9) G^M7

C^M7 F¹³ (B^M7) B^bMA⁷ B^b7

E^M7(b5) E^bM⁶ G^M7 D^M7 G^M7

F/G may be replaced by Dmi7 throughout.

Medium Latin/Rock

♩ = 92

Feel Like Makin' Love

Eugene McDaniels

(As sung by Roberta Flack)

Stroll-in' in the park — watch-in' win-ter turn to spring. —

Walk-in' in the dark — see-in' lov-ers do their thing. —

(Ooo) That's the time — I feel like mak-in' love —

to you. — That's the time — I feel like mak-in' dreams —

come true. — Oh, ba-by — drum fill —

2nd VERSE

When you talk to me,
 When you're moanin' sweet and low.
 When you're touchin' me,
 And my feelings start to show. That's the time....(etc.)

3rd VERSE

In a restaurant, holding hands by candlelight.
 When I'm touchin' you, wanting you with all my might.
 That's the time...(etc.)

To end, sing first verse and fade.

Fire

Med. Latin

Joe Henderson

Med. Latin
♩ = 110

N.C.

(bs.) (Vamp till cue) (bass simile till [B])

(On Cue)

[A] $A_{MI} \frac{6}{4}$
(ten.)

$(A_{MI} \frac{6}{4})$

$(A_{MI} \frac{6}{4})$

$(A_{MI} \frac{6}{4})$

$(A_{MI} \frac{6}{4})$

$(A_{MI} \frac{6}{4})$

$(A_{MI} \frac{6}{4})$

(Tenor Solo)

[B] E_{MI}^{11}
(bs.) (Vamp till cue)

[C] $A_{MI} \frac{6}{4}$ (On Cue - Solo continues)
(Vamp till cue)

On cue, D.S., play head (A), continue to next solo,
After last solo, D.S. al Coda

(E_{MI}^{11}) (pn.)
(bs. w/ pn. 8^{va} b.) (Vamp & fade)

Sample piano voicing at letter [A]: $A_{MI} \frac{6}{4}$

Piano comp figure at letter A is suggested only. Vamp at letter B is long, vamp at letter C much shorter.
Tenor sounds one octave lower than written. Melody may be doubled by other instruments.

First Light

Medium Latin

Freddie Hubbard

$\text{♩} = 154$

A $A^b_{MI}7$ $B^b_{MI}7$ $(7x's)$ $A^b_{MI}7$ $B^b_{MI}7$ (etc.) (trp.)
 (add drums 5th x)

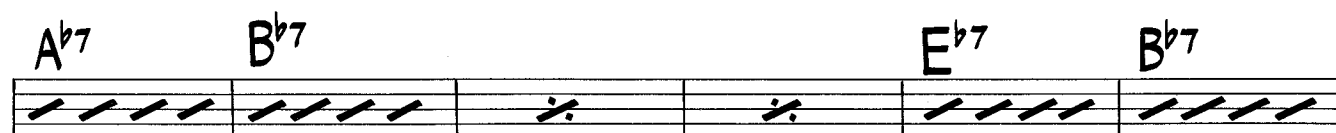
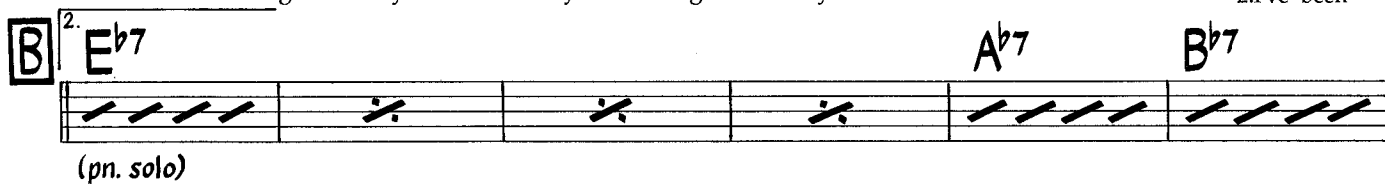
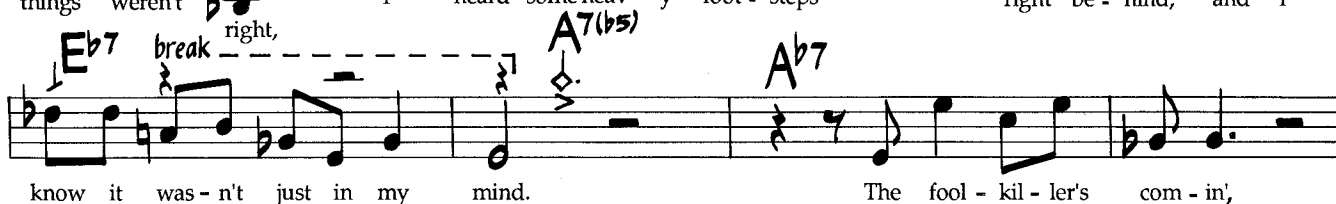
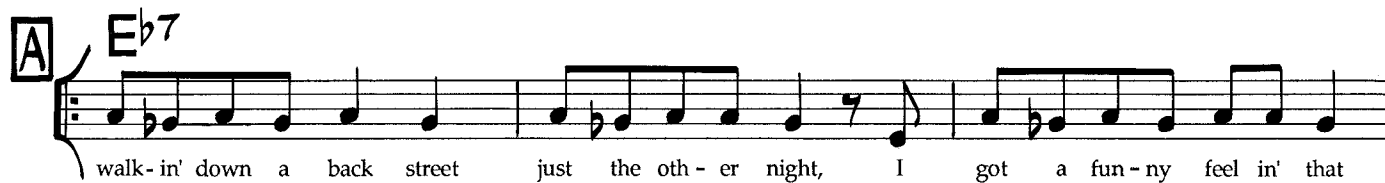
B $C7(\#9)$ $E_{MA}7(b5)$ $C7(\#9)$ $A_{MA}7$ $C7(\#9)$ $E_{MA}7(b5)$ $G_{MA}7(b5)$
 (flute solos, drums fill)
 $(G_{MA}7(b5))$ $B^b_{MA}7(b5)$ $E^b_{MA}7(b5)$ $A^b_{MA}7$ $C7(\#9)$ $E_{MA}7(b5)$ $C7(\#9)$ $A_{MA}7$
 $(A_{MA}7)$ $C7(\#9)$ $E_{MA}7(b5)$ $G_{MA}7(b5)$ $B^b_{MA}7(b5)$ $E^b_{MA}7(b5)$ $A^b_{MA}7$
 (Solos) (end fl. solo)
C $A^b_{MI}7$ $B^b_{MI}7$ (Indefinite vamp)
 Vamp, solo & fade

Play letter **B** after each solo.
 After last solo play letter **B**
 then D.S. al Coda

Medium-Up Funky Latin

Foolkiller

Mose Allison

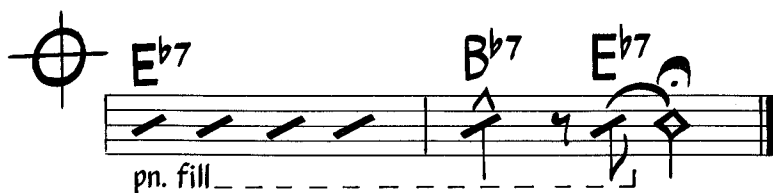
♩ = 174 (Intro) E^b7D. C. al 2nd ending al Coda
(sing 3rd verse)

2nd VERSE

(I've been) livin' in this country eight years,
Scrapin' and a scrappin' for that dollar bill.
Eight million people livin' on the make,
Waitin' for that one big break.
The foolkiller's comin', I do believe it's true.
Well, the foolkiller's comin',
I think he's got his eye on me and you.

3RD VERSE

(If you've) never been a fool then you don't have to worry;
You know you have, better get in a hurry.
Just to be on the safe side, get yourself a place to hide.
'Cause the foolkiller's comin', gettin' closer every day.
The foolkiller's comin', I got to try to make my getaway.



Melody varies with each verse. The word 'fool' can be held longer than notated.

Footprints

Wayne Shorter

Medium Swing $\frac{6}{4}$ (Intro) $\text{♩} = 174$

Introductory musical notation for 'Footprints'. The key signature is B-flat major (two flats). The time signature is 6/4. The tempo is marked as Medium Swing with a quarter note equal to 174 beats per minute. The notation is for bass only, featuring a walking bass line. Chords are indicated as C_{M11} and $(4x's)$. A note indicates to 'add pn. & dr.' (piano and drums) during the C_{M11} section.

First system of musical notation. The upper staff is for trumpet/tenor saxophone, marked with a box 'A' and '(trp. ten.)'. The lower staff is for bass, marked '(bass)'. The key signature is B-flat major. The time signature is 6/4. The tempo is Medium Swing. The notation includes a 5:3 ratio marking. Chords are indicated as C_{M11} .

Second system of musical notation. The upper staff continues the melody for trumpet/tenor saxophone. The lower staff continues the bass line. The key signature is B-flat major. The time signature is 6/4. The tempo is Medium Swing. The notation includes a 5:3 ratio marking. Chords are indicated as C_{M11} and F_{M11} .

Third system of musical notation. The upper staff continues the melody for trumpet/tenor saxophone. The lower staff continues the bass line. The key signature is B-flat major. The time signature is 6/4. The tempo is Medium Swing. The notation includes a 5:3 ratio marking. Chords are indicated as C_{M11} , $(F7(\#11))$, $F_{M11}(\flat 5)$, $E7(\#9)$, and $F_{13}(\#11)$.

Fourth system of musical notation. The upper staff continues the melody for trumpet/tenor saxophone. The lower staff continues the bass line. The key signature is B-flat major. The time signature is 6/4. The tempo is Medium Swing. The notation includes a 5:3 ratio marking. Chords are indicated as $(D7(alt.))$, $G7(\#5)$, $E7(alt.)$, $A7(alt.)$, and C_{M11} .

Play head twice
before and after solos.

Ending musical notation. The key signature is B-flat major. The time signature is 6/4. The tempo is Medium Swing. The notation includes a 5:3 ratio marking. Chords are indicated as C_{M11} and $(On cue) C_{M11}$. The instruction 'Vamp till cue' is written below the notation.

Upper line is melody. Harmony line is optional.

Four

Music by Miles Davis
Lyric by Jon Hendricks

Med. Swing

$\text{♩} = 178$

$E^b_{MA}7$ **A** ($E^b_{MA}7$)



Of the won - der - ful things that you get out of life there are four

And they may

stop time — — — — —

($F_{mi}7$)



not be man - y, but no - bod - y needs an - y more,

Of the man - y

stop time — — — — —

$E^b_{MA}7/G$

$F^{\#}_{mi}7$

$B7$

$F_{mi}7$

(B^b7)

$D_{mi}7(b5)$ $G7(b5)$



facts mak - ing the list of life,

truth takes the lead

And to re -

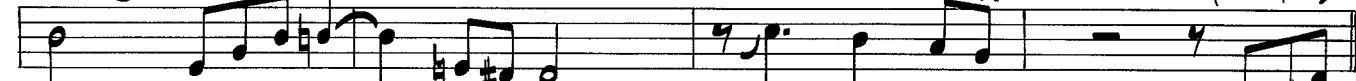
$E^b_{MA}7/G$

$F^{\#}_{mi}7$

$B7$

$F_{mi}7$

B^b7 break



lax knowing the gist of life,

it's truth you need.

Then the sec -

B ($E^b_{MA}7$)



ond is hon - or and hap - pi - ness makes num - ber three.

When you put

stop time — — — — —

($F_{mi}7$)



them to - geth - er you'll know what the last one must be.

Ba - by so the

stop time — — — — —

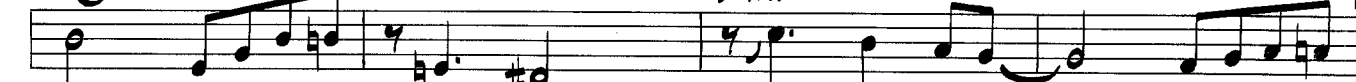
$E^b_{MA}7/G$

$F^{\#}_{mi}7$

$B7$

$F_{mi}7$

$D_{mi}7(b5)$ $G7(b5)$



truth, hon - or and hap - pi - ness

and one thing more mean - ing on - ly
(to coda) mean - ing love and

$G_{mi}7$

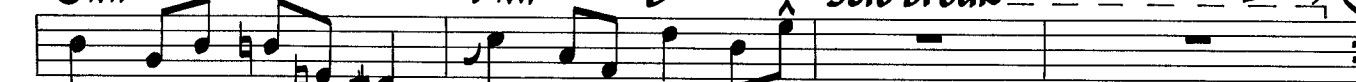
$F^{\#}_{mi}7$

$F_{mi}7$

B^b7

E^b6

solo break ($F_{mi}7$ B^b7)



won - der - ful, won - der - ful love that - 'll make it four.

Solo on form (AB)
After solos, D.C. al Coda

that's the real score and more than e-nough when times are tough and poor they may

not com-prise a - lot still (you) on-ly got those four. And there ain't no more.

(pn.)

(bs. & dr.)

Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo. Bass may play notes other than roots during stop time.

Four Brothers

Jimmy Giuffre
(As played by Woody Herman)

Med.-Up Swing

$\text{♩} = 220$

[A] B^b9 $B^b_{MI}7$ $E^b7(\#5)$ $A^b_{MA}7$

(saxes)

$F9$ $B^b_{MI}7$ $C_{MI}7$ $F7$

1. $B^b_{MI}7$ E^b7 $A^b_{MA}7$ $F7$ 2. $B^b_{MI}7$ E^b7 A^b6

[B] $C^{\#}_{MI}7$ $F^{\#}7$ $B_{MA}7$ $E_{MI}7$ $A7$ $D_{MA}7$

$D_{MI}7$ $G7$ $C_{MA}7$ $C^{\#o}7$ $D_{MI}7$ $G7$ $C_{MI}7$ $F7$

[C] B^b9 $B^b_{MI}7$ $E^b7(\#5)$ $A^b_{MA}7$ $F9$

$B^b_{MI}7$ $C_{MI}7$ $F7$ $B^b_{MI}7$ E^b7 A^b6

Brass kicks,
bar 4 of **[A]** & **[C]**:

($F9$)

Medium-Up Swing $\text{♩} = 230$

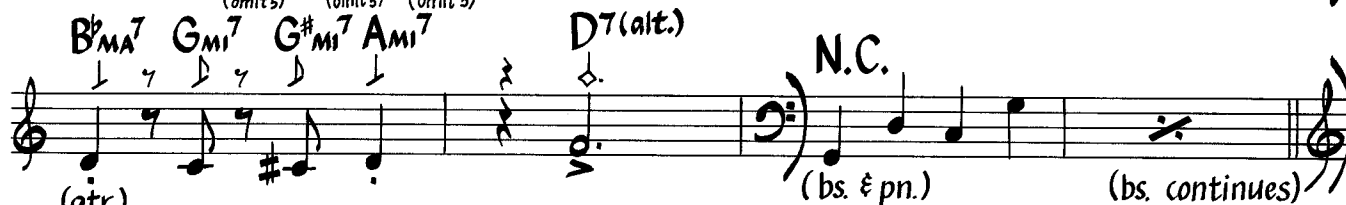
Four On Six

(Intro) N.C.

John L. "Wes" Montgomery



(N.C.)

**A**

(Stop time)



(Time)



(Solos)



After solos, D.C. al Coda



Bass line at letter A is like Intro (for G-7 C7 bars).

Friends And Strangers

William Jeffrey

(As played by Dave Grusin)

Med. Funk (very light drums)

$\text{♩} = 106$ D_{MI}^7 E_{MI}^7 F_{MA}^7 D_{MI}^7 E_{MI}^7 F_{MA}^7

(bass)

D_{MI}^7 E_{MI}^7 F_{MA}^7 (synth.) C E_{MI}^7 A_{sus} A

F_{MA}^7 G A_{sus} A F_{MA}^7 E_{MI}^7 D_{MI}^7 G_{sus} $B^b_{MA}^7$ (hold & fade)

A (drums play time) F_{MA}^7 E_{MI}^7 A_{MI}^7 (2)

F_{MA}^7 (bs.) E_{MI}^7 A_{MI}^7 (2) (elec. pn.) (etc.)

F_{MA}^7 E_{MI}^7 A_{MI}^7 F_{MA}^7

E_{MI}^7 A_{MI}^7 F_{MA}^7 E_{MI}^7 A_{MI}^7

F_{MA}^7 E_{MI}^7 A_{MI}^7

B (elec. pn.) D_{MI}^7 E_{MI}^7 F_{MA}^7 D_{MI}^7 E_{MI}^7 F_{MA}^7

(bs.)

(Solos end here
each chorus;
play melody.)

Chords: F_{MA}^7 , D_{MI}^7 , E_{MI}^7 , F_{MA}^7 , C , E_{MI}^7 , A_{sus} , A , A/G , F_{MA}^7 , G , A_{sus} , A_{sus} , A , A/G , F_{MA}^7 , G , A_{sus} , A/G .

(bs.)

(2)

Solo on form (AB);
After solos, D.S. al Coda

Chords: F_{MA}^7 , E_{MI}^7 , D_{MI}^9 , G_{sus} , $B^b_{MA}^7$, $B^b_{MA}^7(\#11)$.

(Med.- Slow Funk)
♩ = 98
 $B^b_{MA}^7(\#11)$

(drums, no bass, light pn. fills)

(bass)

(harm.)

Electric piano sounds one octave higher than written.

Vamp & fade



Photo by Tom Copi ©1988

Med.-Up Swing

♩ = 213

Funkallero

Bill Evans

A

(pn.)

D7 G7(#5) C_{Mi}^{6/9}

D7 G7(#5) C_{Mi}^{6/9}

(add 11) (add #11) B_{Mi}⁹ B_{Mi}⁹ B_{Mi}⁹ E^{b9} A^b_{MA}⁷ D^{b9} C_{Mi}⁷ F_{Mi}⁷

D7 G7(#5) (on repeat) C_{Mi}^{6/9}

B (Solos)

D7 G7(#5) C_{Mi}^{6/9} (A7(#5))

D7 G7(#5) C_{Mi}^{6/9} (B_{Mi}⁹)

B_{Mi}⁹ B_{Mi}⁹ E^{b9} A^b_{MA}⁷ D^{b9} C_{Mi}⁷ F_{Mi}⁷

D7 G7(#5) C_{Mi}^{6/9} (A7(#5))

After solos, D.C. al Coda
(play head twice)

⊕ C_{Mi}^{6/9} G^{b13} F¹³(^{#11}/_{b9})

(rit.)

Bass plays in two for heads, 4 for solos.

Medium Latin $\text{♩} = 112$
(Bolero-Guajira) (Intro)

Gaviota

Clare Fischer

1-3.

4.

(melody - elec. pn.)

(elec. pn.) (bs.) $C_{MI}^{(add 9)}$ $E^b 9$ E^9 F^9 $F^{\#9}$ G^9 $C_{MI}^{(add 9)}$ (F^9)

(pn. 8^{va} b.)

A C_{MI} C_{MI}/B^b A^b F_{MI}^7 $D_{MI}^7(b5)$ G^7

$G^7(b9)$ $C^6/9$ $E^7(\#5)$ A_{MI}^7 $G^6/9$ $F_{MI}^{11(b5)}$ F_{MI}^{11}

E_{MI}^7 $A^{13(b9)}$ $D^7(\#9)$ $G^{13(b9)}$ $F^7(\#9)$ $F^9(\#11)$

$E_{MI}^7(b5)$ $A^7(b9)/A^9(\#5)$ D_{MI}^{11} $G^{13(\#9)}$ $G^7(b9)$ $G^{13(b5)}$

B

Chords in section B:

- Measure 1: CMI
- Measure 2: CM1/B $\flat$
- Measure 3: A $\flat$
- Measure 4: F MI 7
- Measure 5: D MI 7(b5)
- Measure 6: G7
- Measure 7: G7(b9)/C
- Measure 8: C 6/9
- Measure 9: E7(#9)(#5)
- Measure 10: A MI 7
- Measure 11: A MI /G
- Measure 12: B13/F $\sharp$
- Measure 13: F9
- Measure 14: E MI 7
- Measure 15: A7(#9)(#5)
- Measure 16: D9
- Measure 17: G7(#9)(#5)
- Measure 18: E7(#9)(#5)
- Measure 19: A9(#5)
- Measure 20: D9
- Measure 21: G7(#5)

C

Chords in section C:

- Measure 1: C MI (bs.)
- Measure 2: E MI 7
- Measure 3: E9
- Measure 4: F9
- Measure 5: F $\sharp$ 9
- Measure 6: G9
- Measure 7: C MI (add 9)

1st solo on letter **C** (indef.)
 2nd solo on ABC

After solos, play head
 (AB); vamp, solo & fade
 on letter **C**

Melody has stems up throughout.



LOUIS ARMSTRONG & CARMEN McCRAE

Gee Baby, Ain't I Good To You

Med.- Slow Swing (Bluesy)

Music by Don Redman
Lyric by Don Redman & Andy Razaf

[A]

Love _____ makes me treat you the way _____ that I do,

Gee ba - by, ain't I good _____ to you. There's noth - in' too good for a

girl _____ that's so true, Gee ba - by, ain't I good _____ to you.

[B]

Bought you a fur coat for Christ - mas, a dia-mond ring, A Cad-il - lac car,

An' ev - 'ry - thing. Love _____ makes me treat you the way _____ that I do,

Gee ba - by, ain't I good _____ to you.

Melody is freely interpreted, in a blues style.

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Gemini (Horn Parts)

Bright Jazz Waltz

♩ = 220

Tacet

Tacet

[A] (fl.) E^b D^b E^b D^b (flute, 8^{va})
 (trp.) (alto)

E^b D^b E^b D^b $E^b_{M1}7$

A^b13 $E^b_{M1}7$ A^b13 E^b D^b

E^b $G7(\#9)$ $C7(\#9)$ $F7(b9)$ $B^b7(\#9)$

E^b D^b E^b D^b

[B] E^b7 ($E^b7(\#9)$)

D.S. al solos; solo form is **[A]** (once) **[B]** (indef.).
 After solos, D.S. al Coda.

(8)

A^b7 (A^7 A^b7) ($E^b7(\#9)$) E^b7 $C7(\#9)$

$F7(\#11)$ $B^b7(\#9)$ ($E^b7(\#9)$) E^b7

(solo till cue)

play letter **[C]** before 2nd solo
 and letter **[D]** before last solo;
 D.S. before other solos.

C (Interlude - play before 2nd solo)

(trp. alto ten.)

F7(#11) Bb7(#9)

(trp. fill)

(to **A** for 2nd solo (trp.))

D (Interlude - play before last solo)

(trp. alto ten.)

1st x: 8va b.

(loco)

8va b.

(loco)

to **A** for last solo;
After solos, D.S. al Coda

⊕ (Tacet till end)

indef

Gemini

Jimmy Heath

(As played by Cannonball Adderley)

Bright Jazz Waltz

N.C.

$\text{♩} = 220$ (Intro)

(bass only)

(add pn. L.H., 8va b.)

(add drums) (pn.)

(flute)

A

The musical score for 'Gemini' is written for bass, piano, and flute. The tempo is marked as $\text{♩} = 220$. The key signature has two flats (Bb and Eb). The score includes an introduction, a main section labeled 'A', and a final section with various chords and melodic lines.

Chords and Harmonic Progression:

- Intro: (bass only)
- Section A: (add drums) (pn.)
- Section B: (add pn. L.H., 8va b.)
- Section C: (flute)
- Section D: (bass only)
- Section E: (bass only)
- Section F: (bass only)
- Section G: (bass only)
- Section H: (bass only)
- Section I: (bass only)
- Section J: (bass only)
- Section K: (bass only)
- Section L: (bass only)
- Section M: (bass only)
- Section N: (bass only)
- Section O: (bass only)
- Section P: (bass only)
- Section Q: (bass only)
- Section R: (bass only)
- Section S: (bass only)
- Section T: (bass only)
- Section U: (bass only)
- Section V: (bass only)
- Section W: (bass only)
- Section X: (bass only)
- Section Y: (bass only)
- Section Z: (bass only)



D.S. al solos; solo form is **A** (once) **B** (indef.). After solos, D.S. al Coda.

B $(E^b7(\#9))$
 E^b7

A^b7 $(A7)$ A^b7 $(E^b7(\#9))$ E^b7 (8) $C7(\#9)$

$F7(\#11)$ $B^b7(\#9)$ $(E^b7(\#9))$ E^b7

(Solo till cue) Play letter **C** before 2nd solo.
 Play letter **D** before last solo;
 D.S. before other solos.

C (Interlude - play before 2nd solo)
 E^b bass
 (trp. alto ten.) (pn. tacet)

E^b7 $D7(b9)$ D^b7 $C7$

B^b bass B^b7 $A7(b9)$ A^b7 $G7(add MA7)$

(add pn.) $F7(\#11)$ $B^b7(\#9)$

(trp. fill)

(to **A** for 2nd solo (trp.))

(drums tacet) (pn.)

(bs.) E^b D^b E^b D^b

(pn. L.H.)

Till cue On cue

B^bM7

(rit.)

Chords in parentheses are optional. Flute sounds one octave higher than written.
 Piano left hand doubles bass one octave lower than written at sign and at letter A.
 Piano and bass play written notes at letter A for solos.

(Continued on next page)

(Interlude - play before last solo)

D
(trp. alto ten.)

1st x: 8va b.

$A^{\flat 9}_{sus}$

$E^{\flat}$

$G7(alt.)$

$C7(\#9)$

$F13$

$B^{\flat 7}$

8va b.

$E^{\flat 7}(\#9)$

(loco)

Melody in bars 16-18 of letter D is slightly different than Cannonball's recorded version.

To **A** for last solo;
after solos, D.S. al Coda

Gloria's Step

Medium Swing

Scott LaFaro

(As played by Bill Evans)

A $\text{♩} = 158$

Chords: F_{MA}^7 , (E_{bMA}^7) , E_{bMA}^7 , D_{MA}^7 , D_{bMA}^7 , $C7(\#9)$ (pn.), F_{MI}^7 , F_{MA}^7 , (E_{bMA}^7) , E_{bMA}^7 , D_{MA}^7

B

Chords: E_{MI}^7 , F_{MA}^7 , A_{MI}^{13} , $E_{MI}^7(b5)$, $G_{MI}^7(b5)$, $D_{MI}^7(b5)$, $F_{MI}^{11(b5)}$, $B_{MI}^{11(b5)}$, $E_{b7}(\#9)$

dr. fill

Chords in parentheses are used for solos.

last 4 bars of tune
may also be played:

$G7$ (alt) $C7$ (alt) $A^{13}(\#11)$

(These differ from the given changes only by the root being played)

Goin' Home

Russ Ferrante

(As played by The Yellowjackets)

Med.-Slow Funk (Intro)

♩ = 86

(elec. pn.)

(synth.)

Chords: $D7_{sus} D7$ $A\flat7 G^9_{sus}$ C $D7_{sus} D7$ $A\flat7 G^9_{sus}$ $G^{\#0}7$ $A_{MI}7$

[A]

(gtr. solo on D.S.)

Chords: C G/C C F/C E^7/B $A_{MI}7 G_{MI}7$ $D^9/F^{\#}$ $F_{MI}6 C/E$ F/G

Chords: C G/C C F/C E^7/B $A_{MI}7 G_{MI}7$ $D^9/F^{\#}$ $F_{MI}6 C/E$ F/G $G^{\#0}7$ $A_{MI}7$ $B\flat/F$ F break

(gtr.)

[B]

(chords)

Chords: C^7/E $F7$ $C^7/B\flat$ F^7/A $F7$ C/E C $D_{MI}7$ $E^7(\#5)$

Chords: $A_{MI}7$ C^7/E $F7$ $C^7/B\flat$ F^7/A $F7$ C/E C $D_{MI}7$ $G_{MI}7$ $F_{MA}7$ $8va$ G/F A/F

(synth.)

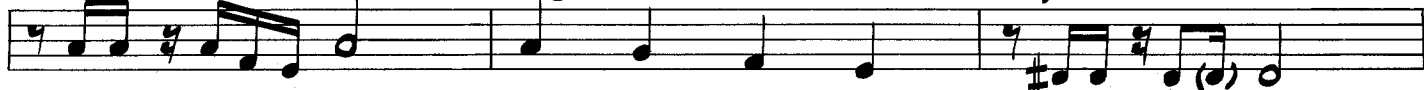
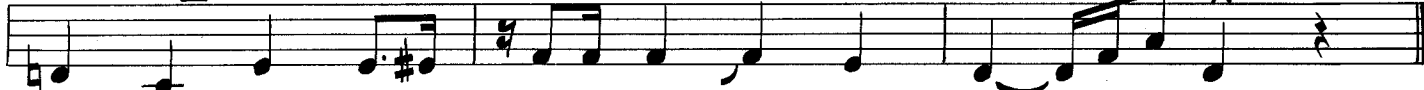
(etc.)

Chords: $D_{MI}7$ F/G C/G F/G $G^{\#0}7$ $A_{MI}7$

F C/F A^b/B^b B^b/A^b C/G F^{M1}(MA⁷)
 F^{MA}₇/G F/G C/G F/G G/F C/E D7 A^b7 G⁹_{sus}
 (sample fill)
 C D7_{sus}D7 A^b7 G⁹_{sus} C
 (elec. pn, loco) (D.S. (gtr. solo) al Coda)
 (Synth. solo)
 F^{MA}₇ G/F F^{MA}₇ G/F
 F^{MA}₇ G/F F^{MA}₇ Till Cue G/A C/D G^{M1}₇ C⁹_{sus} On Cue G/A C/D G^{M1}₇ C⁹_{sus}
 (Vamp till cue) ((synth; end solo))
 [C] F^{MA}₇ 8va — — — (etc.) A/F D^{M1}₇
 F/G C/G F/G G^{#0}7 A^{M1}₇ F C/F A^b/B^b B^b/A^b
 C/G F^{M1}(MA⁷)₇/G F^{MA}₇/G
 F/G C/G F/G (G/F) C/E D7 A^b7 G⁹_{sus} C
 (sample fill)
 D7_{sus}D7 A^b7 G⁹_{sus} G^{#0}7 A^{M1}₇ D7_{sus}D7 A^b7 G⁹_{sus} C
 (elec. pn, loco) (Vamp & fill till cue)
 (On Cue) D7_{sus}D7 A^b7 G⁹_{sus} C
 rit.
 Rhythm at [C] for solos: C7 /E F7 C7 /B^b F⁷/A F7
 (bars 1 & 2, 5 & 6)

Med.-Slow Funk (Intro) Goin' Home (Bass)

♩ = 86

D⁷_{sus} D⁷ A^b7 G⁹_{sus} CD⁷_{sus} D⁷ A^b7 G⁹_{sus} G⁹ A^m7D⁷_{sus} D⁷ A^b7 G⁹_{sus} CD⁷_{sus} D⁷ A^b7 G⁹_{sus} C**A** CF⁷/C E⁷/B A^m7 G^m7 D⁹/F#F^m6 C/E F/GC F⁷/C E⁷/B A^m7 G^m7 D⁹/F#F^m6 C/E F/G G⁹ A^m7B^b/F F**B** C⁷/E F7C⁷/Bb F⁷/A F7C/E C D^m7 E7(#5)A^m7 C⁷/E F7C⁷/Bb F⁷/A F7C/E C D^m7 G^m7 F^{MA}7

G/F A/F

D^m7 F/G C/G F/G G⁹ A^m7F A^b/B^b B^b/A^bC/G F^m(MA7)/GF^{MA}7/G

F/G C/G F/G G/F



C/E D7 A^b7 G⁹_{sus} C D⁷_{sus} D7 A^b7 G⁹_{sus} C (D.S. al Coda)

F_{MA}⁷ G/F F_{MA}⁷ G/F F_{MA}⁷ etc.

G/F F_{MA}⁷ Till Cue G/A C/D G_{MI}⁷ C⁹_{sus} On Cue G/A C/D G_{MI}⁷ C⁹_{sus}

(Vamp till cue)

F_{MA}⁷ G/F A/F D_{MI}⁷

F/G C/G F/G G^{#o}7 A_{MI}⁷ F A^b/B^b B^b/A^b

C/G F_{MI}(^{MA}7)/G F_{MA}⁷/G

F/G C/G F/G (G/F) C/E D7 A^b7 G⁹_{sus} C

(2nd x)

D⁷_{sus} D7 A^b7 G⁹_{sus} G^{#o}7 A_{MI}⁷ D⁷_{sus} D7 A^b7 G⁹_{sus} C

(On Cue) D⁷_{sus} D7 A^b7 G⁹_{sus} C

rit.

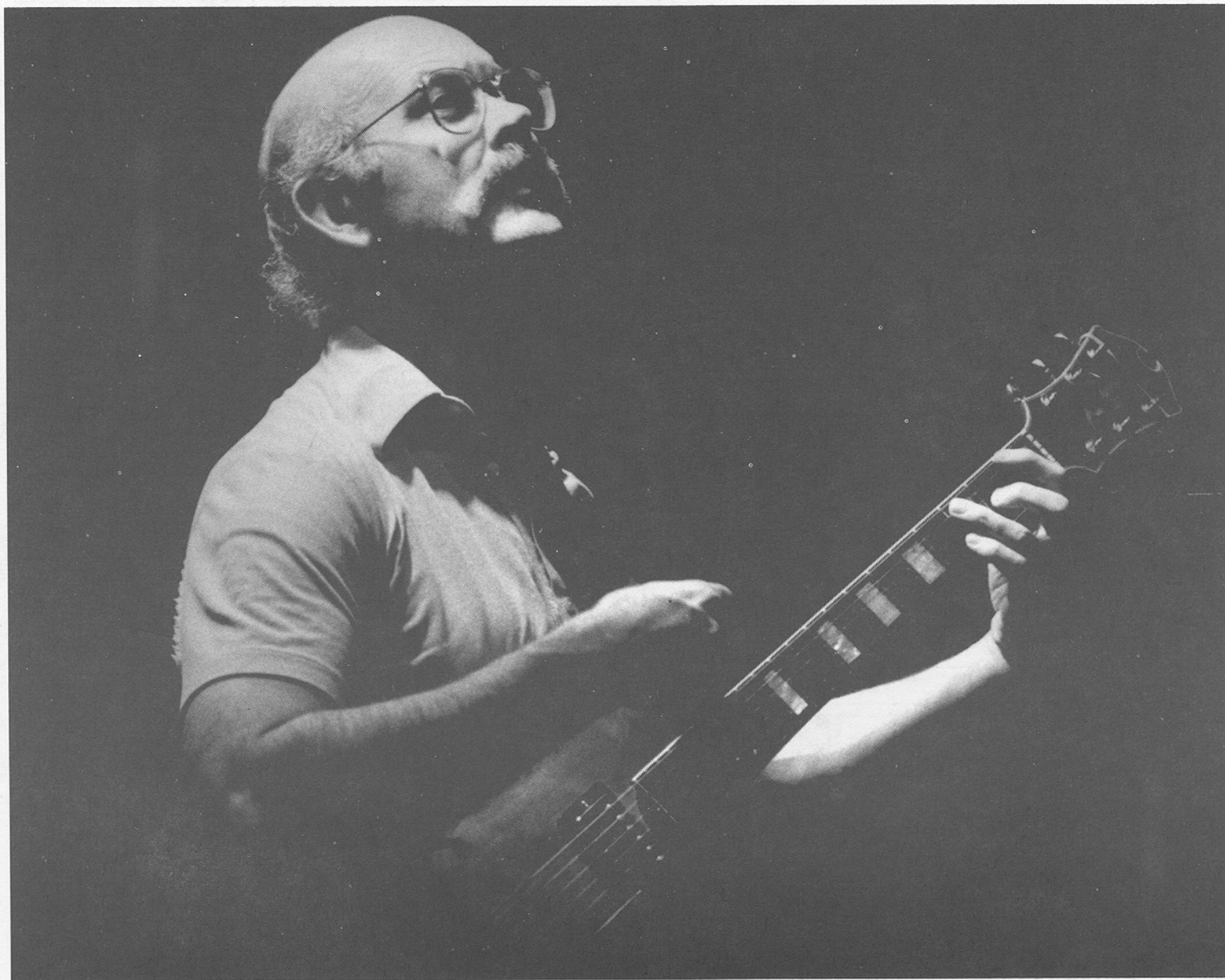
Bass line played with variation.

(Vamp till cue)

Bassline at [B]
for solos:

C⁷ F⁷ C⁷ F⁷

(bars 1 & 2, 5 & 6)



JIM HALL

Gone With The Wind

Music by Allie Wrubel
Lyric by Herb Magidson

Med. Swing

A

(G⁷ C⁷)
 F^{Mi}7 B^b7 E^bMA⁷ F^{Mi}7 B^b7 E^bMA⁷
 Gone with the wind, Just like a leaf that has blown a - way,
 A^{Mi}7 D⁷ G⁶ (E⁷) A^{Mi}7 D⁷ G^{MA}7
 Gone with the wind, My ro - mance has flown a - way;
 (E^bMA⁷/G) G^{Mi} F[#]7 F^{Mi}7 B^b7
 Yes - ter - day's kiss - es are still on my lips,
 (E^bMA⁷ D⁷(#5) D^b13 G^{Mi}7(b5) C⁷ F^{Mi}7 B^b7
 I had a life - time of Heav - en at my fin - ger - tips, But

B

(G⁷ C⁷)
 F^{Mi}7 B^b7 E^bMA⁷ F^{Mi}7 B^b7 E^bMA⁷
 now all is gone. Gone is the rap - ture that thrilled my heart,
 A^{Mi}7 D⁷ G⁶ (E⁷) A^{Mi}7 D⁷ G^{MA}7
 Gone with the wind, The glad - ness that filled my heart;
 F^{Mi} C^{Mi} F^{Mi}7 B^b7 G^{Mi}7(b5) C⁷
 Just like a flame, love burned bright - ly then be - came an
 F^{Mi}7 B^b13 E^bMA⁷ (G^{Mi}7 C⁷)
 emp - ty smoke dream that has gone, Gone with the wind.

The Goodbye Look

Donald Fagen

Med. Caribbean Feel
♩ = 106

(Intro) (synth.) *CMA⁷ C⁶*

A *AMI⁹ E/C A⁹SUS DMI^(add 9)/F*

The surf was eas - y on the day I came to stay

C^{bass} B/C CMA⁷ F (omit 5)

On this qui - et is - land in the bay, I re-mem -

EMI^{7(b5)} A7(#5) A/F DMI^(add 9)/F

- ber a line of wom - en all in white, the

E⁷ CMA⁷ FMA⁹ BMI^{7(b5)} E⁷(#9)

laugh - ter and the steel bands at night. (synth.)

B *AMI⁹ E/C A⁹SUS DMI^(add 9)/F*

1. All the A - mer - i - cans are gone ex - cept for two,

C^{bass} B/C CMA⁷ F (omit 5)

The em - bas - sy's been hard to reach, There's been talk

EMI^{7(b5)} A7(#5) DMI⁹ FMI⁶

and late - ly a lit - tle ac - tion af - ter dark be -

E⁷ A7(#5) D7(#9) G7(#5) C^{bass}

- hind the big ca - si - no on the beach.

C 1. **F** **C^{MA7}** **F** **C^{MA7}**

The rules are changed, — It's not the same, —

B7(#9) **E^{MI}7** **A7(#5)** **D^{MI}7** **G¹³** **F^{MA7}** **E7(#9)**

It's all new play — ers in — a whole — new ball — game.

D 2. **F^{MA9}** **B7(#9)** **B^bMA7(add 13)** **A7(#5)**

I know what hap — pens, I read the book;

D^{MI}11 **G^{9sus}** **E^{MI}7(b5)**

I be- lieve I just — got the good — bye look, — (I be- lieve I just —

A7 **D^{MI}7(add 11)** **B7(#9)** **E7(#9)**

got the good — bye look) I be- lieve I just — got the good — bye —

E^{MI}7(b5) **A7** **F^{MA7}**

look (I be- lieve I just — got the good — bye look.)

B7(#5) **B^bMA7(add 13)** **A7(#5)** **D^{MI}7(add 11)** **G^{9sus}**

Won't you pour me a Cu — ban breeze, — Gret — chen?

A^{MI}9 **G^{MA9}** **F^{MA9}** **C¹³** **F^{MA9}** **F^{MI}(MA7)**

(elec. pn. — top note of voicing)

(synth.) **C^{MA7}** **C⁶** **C^{MA7}** **C⁶** **C^{MA7}** **C⁶** **C^{MA7}** **C⁶**

(bs.)

2nd VERSE

Last night I dreamed of an old lover dressed in gray.
I've had this fever now since yesterday.
Wake up, darling, they're knocking, the Colonel's
standing in the sun,
With his stupid face, the glasses and the gun.

(Continued on next page)

V.S.

E C bass F_{MA}⁷ G_{tr.} fill—

(synth; gtr. doubles topline)

C bass A^(add 9)

D_{MI}⁹ F_{MI}^{6/9} 1. E_{MI}⁷ E_b_{MI}⁷ A_b⁷

(gtr. solo)

D_b_{MA}⁷ G_b_{MA}⁷ C_{MA}⁷ 2. E⁷ A⁷(#5) D⁷ G⁷(#5) C bass

(end solo)

F F C_{MA}⁷ F C_{MA}⁷

The rules are changed, —

It's not the same, —

B₇(#9) E_{MI}⁷ A⁷(#5) D_{MI}⁷ G¹³ F_{MA}⁷ E⁷(#9)

It's all new play — ers in — a whole — new ball — game.

G A_{MI}⁹ E_C A⁹_{sus} D_{MI}(add 9)/F

I know a fel — low with — a mo — tor launch for hire, —

C bass B_C C_{MA}⁷ F (omit 5)

A skin — ny man — with two — tone shoes,

'Cause to — night —

E_{MI}⁷(b5) A⁷(#5) D_{MI}⁹ F_{MI}⁶

they're ar — rang — ing a small re — cep — tion just — for me,

Be —

E7 **A7(#5)** **D7(#9)** **G7(#5)** *C bass*

hind the big — ca - si - no by — the sea.

[H] **F_{MA}⁹** **B7(#9)** **B_{MA}^{7(add 13)}** **A7(#5)**

I know what hap - pens, I read the book;

D_{MI}¹¹ **G⁹_{SVS}** **E_{MI}^{7(b5)}**

I be - lieve I just — got the good - bye look, — (I be - lieve I just —

A7 **D_{MI}^{7(add 11)}** **B7(#9)** **E7(#9)**

— got the good - bye look) I be - lieve I just — got the good - bye —

E_{MI}^{7(b5)} **A7** **F_{MA}⁷**

look
(I be - lieve I just — got the good - bye look.)

B7(#5) **B_{MA}^{7(add 13)}** **A7(#5)** **D_{MI}^{7(add 11)}** **G⁹_{SVS}**

(gtr.)

A_{MI}⁹ **G_{MA}⁹** **F_{MA}⁹** **C¹³** **F_{MA}⁹** **F_{MI}^(MA 7)**

(elec. pn. - top note of voicing)

(Synth. solo)

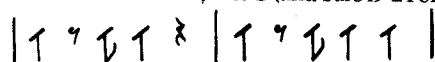
(C) **A_{MI}** **G** **(C)** **A_{MI}** **G**

(bs.)

Vamp, solo & fade

Recorded version has a longer intro. Lyrics in parentheses are sung by background vocalists. Synth. uses a marimba-like patch throughout. Bass plays mostly whole notes for 1st 8 bars of letters A, B & G (and bars 19-24 of letters D & H).

Sample bass rhythm elsewhere:



Bass one bar before letter B:



Guarujá

Randy Brecker

1st x: Rubato till letter [C],
trp. & pn. only.

A

trp.

rhythm

Measures 1-4 of section A. Chords: E_{MI}¹¹, A^(add 9)/C[#], C⁶/B^b, G^{7(b9)}SUS 4-3, C_{MA}^{7(#5)}, F_{MA}⁷, A^{7(b9)}SUS, A^{7(b5)}A⁷.

Measures 5-8 of section A. Chords: D_{MI}⁷, B^{7(b5)}, G⁹SUS, G^{7(b9)}SUS 4-3, C_{MA}^{7(#5)}, C_{MA}⁷, E^b_{MI}⁹, E_{MI}⁹, A⁷.

B

Measures 1-4 of section B. Chords: D_{MA}^{7(#5)}E_{MI}⁷, F^{o7}(add MA7), D_{MA}⁷ (bs.), D^{o7}(add MA7).

Measures 5-8 of section B. Chords: D_{MA}⁷, D⁹SUS, C¹³SUS, G¹³SUS, A^{b9}SUS, A^{b13(b9)}.

Measures 9-12 of section B. Chords: B^{b9}SUS, B^{b13(b9)}, C⁹SUS, C^{13(b9)}, F_{MI}⁷, D^b_{MI}⁷, G^{b13}, A¹³SUS.

[C] 1st x:

C (Medium Funk) (♩ = 74)

1st x
add
bs. & dr.

(bs.)

A^{13}_{sus} $A^{13}(\sharp 11)_{b9}$ A^{13}_{sus} $A^{13}(\sharp 11)_{b9}$ A^{b13}_{sus} G^{13}_{sus} $G^{13}(\sharp 11)_{b9}$

G^{13}_{sus} $G^{13}(\sharp 11)_{b9}$ A^{13}_{sus} $A^{13}(\sharp 11)_{b9}$ A^{13}_{sus} $A^{13}(\sharp 11)_{b9}$ A^{b13}_{sus}

G^{13}_{sus} $G^{13}(\sharp 11)_{b9}$ G^{13}_{sus} $G^{13}(\sharp 11)_{b9}$ (A^{13}_{sus})

Play head twice
(2nd x in tempo)
Each soloist plays
on **A**, **B**, vamps on **C**
After solos, D.C. al Coda

A^{13}_{sus} is not played when
repeating back to A.

(Trp. Solo)

A^{13}_{sus} $A^{13}(\sharp 11)_{b9}$ A^{13}_{sus} $A^{13}(\sharp 11)_{b9}$ A^{b13}_{sus} G^{13}_{sus} $G^{13}(\sharp 11)_{b9}$ G^{13}_{sus} $G^{13}(\sharp 11)_{b9}$ A^{13}_{sus}

(On Cue)

Vamp & Solo till cue

(dr., last x)

A^9_{sus}

Kicks hold for solos. Letters A & B are more subdued, letter C is funkier.

Hallucinations

Bud Powell

Bright Bebop

A F⁶ B^{b7} A⁷ D⁷ G⁷ C^{13(b9)}

F⁶ F⁷ B^{b7} B^{o7} F^{7/C} D^{7(b5)} G^{7sus}

1. F⁶ C⁷ 2. F⁶ E^{b7}

B D^{Mi7} G⁷ C^{Mi7} F⁷ B^{bMi7} E^{b7} A^{Mi7} D⁷

G^{Mi} D^{7/A} B^{b6} C⁷ F⁶ D⁷ G^{Mi7} C⁷

C F⁶ B^{b7} A⁷ D⁷ G⁷ C^{13(b9)} F⁶ F⁷

B^{b7} B^{o7} F^{7/C} D^{7(b5)} G^{7sus} G⁷ C^{7(b9)} F⁶

D B^{Mi7(b5)} E⁷ A^{Mi7(b5)} D⁷ G^{Mi7(b5)}

B⁹ B^{b9} A^{bMi} G^{Mi} G^b F (F⁶) (G^{Mi7} C⁷)

solo break

(Solos)

E $(B_{MI}^{7(b5)})$
 F⁶ B^{b7} A⁷ D⁷ G⁷ C⁷ F⁶ F⁷
 B^{b7} B^{o7} F^{7/C} D⁷ G_{MI}⁷ C⁷ |^{1.} F⁶ C⁷ |^{2.} F⁶ (E^{b7})

F D_{MI}⁷ G⁷ C_{MI}⁷ F⁷ B_{MI}^{b7} E^{b7} A_{MI}⁷ D⁷
 G_{MI} D^{7/A} B^{b6} C⁷ F⁶ D⁷ G_{MI}⁷ C⁷

G $(B_{MI}^{7(b5)})$
 F⁶ B^{b7} A⁷ D⁷ G⁷ C⁷ F⁶ F⁷
 B^{b7} B^{o7} F^{7/C} D⁷ G_{MI}⁷ C⁷ F⁶ C⁷

Solo on EEFG;
 After solos, D.C. al Coda.

F⁶ F⁷ B^{b7} B^{o7} F^{7/C} D^{7(b5)} G^{7sus} G⁷ (C^{7(b9)}) G^{b7(#9)} F^{MA9}

alternate
 letter **D**:

B_{MI}^{7(b5)} E⁷ A_{MI}^{7(b5)} D⁷ G_{MI}⁷ C⁷ F⁶ solo break

Melody may be played one octave lower.



Photo by Jim Marshall ©1988

DUKE ELLINGTON

Med. Swing

(in 2)

Haunted Ballroom

Music by Victor Feldman

Lyric by Milo Adamo

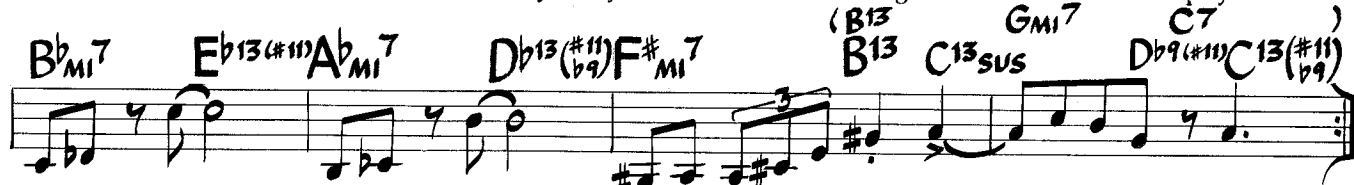
♩ = 131

A(A_{MI}7)F_{MA}7D7(b9)_(#5)G_{MI}7C⁹A_{MI}7

D7(b9)

G_{MI}7C⁹

Hear'em swing, — see'em sway — to the songs of yes - ter - day; —
Long a - go — so they say — all the big bands used to play —

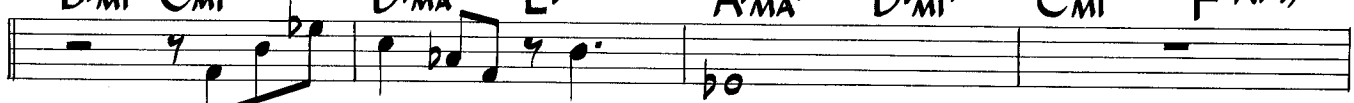


"String Of Pearls" — "El-mer's Tune" — } mid- night at the Star - light — Haunt - ed Ball - room.
"My Ro - mance" — "Love In Bloom" — }

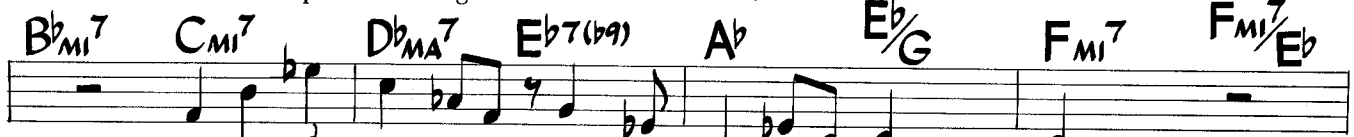
(in 4)

BB_{MI}7C_{MI}7D_{MA}7E_b7(b9)A_bMA7D_{MI}7C_{MI}7

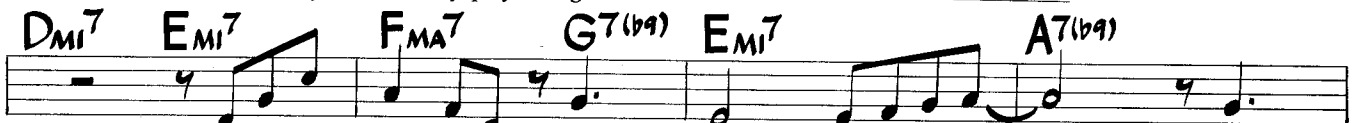
F7(b9)



Gene Kru - pa beat - ing on the drums.



And Tom- my Dor - sey play - ing the slide trom- bone.



Glenn Mil - ler put you in the mood — with a song — and



Satch - mo got up — and blew — on his horn. —

CF_{MA}7D7(b9)_(#5)G_{MI}7C⁹A_{MI}7

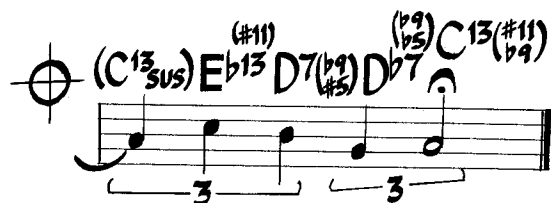
D7(b9)

G_{MI}7C⁹

One more song, — Maes- tro please. — One more waltz be - fore we leave. —



"Car - a - van" — "Pa - per Moon" — Mid- night at the Star - light — Haunted Ball - room



Haunt - ed Ball - room.

Solos in 4. Changes on 1 & 3 (not anticipated).

Bright Funk/Samba

Havona

Jaco Pastorius
(As played by Weather Report)

(simile)

$\text{♩} = 138$

(synth.)

mf Dsus Csus/Bsus/Esus/B G#sus/A F#sus/G# F#sus/E F#sus/G# Bsus/C# Esus/B

(synth. bass)

(3/4) (3/4)

(1st x: add drums)

(3x's)

(3rd x)

cresc.

F#sus/A G#sus/B Esus/F# Bsus/G# F#sus/A G#sus/B Asus/E

cresc.

(3/4) (3/4) (3/4) (3/4)

f Bsus/D Esus/C# Bsus/G# F#sus/A G#sus/B Esus/D (dr. hold)

(Time)

[A] (elec. bass enters)

mf (sop & synth.)

EMA⁹(#11) CMA⁹ BMA⁹

GMA⁹ EMA⁹ EMA¹³(#11) CMA⁹

BMA⁹(#11) GMA⁹ Asus Bsus

f (Play under solos)

Asus Bsus Asus Bsus N.C.

(pn.) (bass)

Solo on **A**; after solos play melody at **A** twice, take Coda 2nd x.

(sop. fills) — Till cue On cue

f (pn.) (bass)

Asus Bsus Dsus Csus/D Bsus/E Asus/B G#sus/A F#sus/G Bsus/F#

G#sus/E F#sus/G# Bsus/C# E sus/B F#sus/A G#sus/B E sus/F#

(let ring and fade)

Sample bass line at letter **A**:

E MA 9 (#11) B MA 9 C MA 9

etc.



Photo by Tom Copi ©1988

SARAH VAUGHN

Here's That Rainy Day

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Johnny Burke

A



May - be I should have saved those left - o - ver dreams,
Fun - ny but here's that rain - y day;
Here's that rain - y day they told me a - bout, And I
laughed at the thought that it might turn out this way.

B



Where is that worn out wish that I threw a - side,
Af - ter it brought my lov - er near?
Fun - ny how love be - comes a cold, rain - y day,
Fun - ny that rain - y day is here.

Med. Funk

(Intro)

Hideaway

Dave Sanborn

♩ = 132

(elec. pn.)

Intro musical notation for electric piano. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is 132 beats per minute. The notation shows a series of chords: $A\flat^7_{sus}$, $A\flat^7$, $A\flat^7_{sus}$, $A\flat^7$, $G\flat^7_{sus}$, $G\flat^7$, $G\flat^7_{sus}$, and $G\flat^7$. The bass line is indicated by a bracket labeled "(bass)".

First system of musical notation. The alto part is indicated by a bracket labeled "(alto)". The chords are $A\flat^7_{sus}$, $A\flat^7$, $A\flat^7_{sus}$, $A\flat^7$, $G\flat^7_{sus}$, $G\flat^7$, $G\flat^7_{sus}$, and $G\flat^7$. The bass line continues with eighth and sixteenth notes.

Second system of musical notation. The chords are $A\flat^7_{sus}$, $A\flat^7$, $A\flat^7_{sus}$, $A\flat^7$, $G\flat^7_{sus}$, $G\flat^7$, $G\flat^7_{sus}$, $G\flat^7$, and $A\flat^7_{sus}$. The bass line continues with eighth and sixteenth notes.

Third system of musical notation, marked with a box "A". The notation includes a 2nd ending bracket labeled "(2nd x : (4 on D.S.) alto solo)". The chords are $A\flat^7_{sus}$, $D^9(\sharp 11)$, $D\flat^9$, E^7 , $E\flat^7$, and $A\flat^7_{sus}$. The bass line continues with eighth and sixteenth notes.

Fourth system of musical notation. The chords are $A\flat^7_{sus}$ (elec. pn.), $A\flat^7$, $D^9(\sharp 11)$, $D\flat^9$, $D\flat^9$, $E\flat$, $D^9(\sharp 11)$, and $D\flat^9$. The bass line continues with eighth and sixteenth notes.

Db9 Db9 E7 Ab7^{sus} Ab7 D9(#11)Db9
 Db9 C7(#5) B13 Bb7(omit 5) E7 Gb7 G7 Ab7^{sus}
 2. (alto solo continues) 1. 3. 4.
 (elec. pn.) E⁹ E7 Eb7(#5) Ab7^{sus}
 (D.S. al Coda)

(Solos) [On Cue: rit. & end]
 (elec. pn.) E⁹ E7 Eb7(#5) Ab7^{sus}
 [to end] Vamp & solo till cue

Bass line is played with some variation. Elec. pn. comp figure at Coda may be dispensed with for extended solos. Drums play lighter during intro, heavier starting at letter A.



Photo by Jim Marshall ©1988

SCOTT LaFARO & ORNETTE COLEMAN

I Love Lucy

Eliot Daniel
(As played by Richie Cole)

Bright Samba (Intro)

$\text{♩} = 144$

Till Cue

On Cue

(gtr. alto)

A (alto w/gtr.)

(Vamp till cue)

(alto)

1. (alto gtr.)

2.

Solo break—

Solo on **A**— (both endings);
After solos, D.S. al Coda.

(Alto solo)

(On Cue)

(Vamp & solo till cue)

I Mean You

Thelonious Monk
Coleman Hawkins

Med. Swing

♩ = 162 (Intro)

(solo pn.) (E^b7^{sus}) (E^b13)

The introductory piano solo consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand provides harmonic support with chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as Med. Swing with a quarter note equal to 162 beats per minute.

A (2nd x: w/ bari sax 8^{va} b.) (F⁶) (D^b7) (add bs. & dr.) (bass walks)

Section A begins with a double bar line and a repeat sign. The right hand continues with eighth and sixteenth notes. The left hand features a bass line with eighth notes, labeled "(bass walks)". Chords are indicated above the staff: (F⁶), (D^b7), and (C⁷^{sus}).

(D⁷) (G^M1⁷) (C⁷^{sus})

This section continues the piano solo with eighth and sixteenth notes in the right hand and a bass line in the left hand. Chords indicated are (D⁷), (G^M1⁷), and (C⁷^{sus}).

1. (A^M1⁷ D⁷) (G^M1⁷ C⁷) (F⁶) 2. (bari, 8^{va} b.)

The first ending (1.) consists of two measures with chords (A^M1⁷ D⁷) and (G^M1⁷ C⁷). The second ending (2.) consists of two measures with chords (F⁶) and (bari, 8^{va} b.).

B (E^b9) (D^b7) F⁶ (G^b7) (G^M1⁷ C⁷) (pn. w/ bari 8^{va} b.)

Section B starts with a double bar line. The right hand features a triplet of eighth notes. The left hand has a bass line. Chords indicated are (E^b9), (D^b7), F⁶, (G^b7), and (G^M1⁷ C⁷). The instruction "(pn. w/ bari 8^{va} b.)" is written at the end.

C (F⁶) (D^b7) (D⁷)

Section C begins with a double bar line. The right hand continues with eighth and sixteenth notes. The left hand has a bass line. Chords indicated are (F⁶), (D^b7), and (D⁷).

C (Gmi7) (C7sus) (F6)

D (Eb7sus) (Eb13) (hold to end) (fine)

E (Solos) F6 Db7 D7 Gmi7

C7 1. Ami7 D7 Gmi7 C7 2. F6

F (Eb9) Db7 F6 Db7 Gb7 Gmi7 C7

G F6 Db7 D7 Gmi7 C7 F6 Gmi7 C7

Solo on EEFG;
After solos, D.C. al fine.

Bass at letter **D**: (Eb7sus)



Bass walks in 4 for head and solos. (Alternatively, bass may play pedal on 2 & 4 for first 6 bars of letters A & C during head).
Chords at letters A & C are for bass (during head, piano plays written notes only).

I Should Care

Sammy Cahn
Axel Stordahl
Paul Weston

Med. Swing #

A D_{MI}^7 G^9_{sus4-3} E_{MI}^7 A^9 D_{MI}^7 G^9_{sus} C_{MA}^7

I should care, I should go a-round weep-ing,

$E_{MI}^7(b5)$ A^7 D_{MI}^7 F_{MI}^7 B^b9

I should care, I should go with-out sleep-ing;

C_{MA}^7 $B_{MI}^7(b5)$ E^7 G_{MI}^7 C^7 F_{MA}^7

Strange-ly e-nough I sleep well 'cept for a dream or two,

$B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^7 A_{MI}^7 D^9 D_{MI}^7 G^9

But, then, I count my sheep well, Fun-ny how sheep can lull you to sleep. So,

B D_{MI}^7 G^9_{sus4-3} E_{MI}^7 A^9 D_{MI}^7 G^9_{sus} C_{MA}^7

I should care, I should let it up-set me,

$E_{MI}^7(b5)$ A^7 D_{MI}^7 F_{MI}^7 B^b9

I should care, But it just does-n't get me;

C_{MA}^7 $B_{MI}^7(b5)$ E^7 A_{MI} $(D^7 D^{\#7})$

May-be I won't find some-one as love-ly as you, But

D_{MI}^7 G^7 C^6 $(F^7 E_{MI}^7 A^7)$

I should care and I do.

*also played as a ballad

Alternate changes for first four bars of letters **A** & **B**:

$F^{\#7}(\#9)$ $B^{13}(b9)$ $E^7(\#9)$ A^{13} $D^7(\#9)$ G^{13} C_{MA}^7 $F^{13}(\#11)$

Med. Swing

If I Were A Bell

Frank Loesser
(As played by Miles Davis)

(Intro) (pn. w/ 15^{ma})

N.C. (bs.) (2nd x)

1. Ask me

2.

A (in 2) G^9 C^{13}_{sus} $C^{13}(b9)$ F_{MA}^7

how do I feel, — Ask me now that we're co - sy and cling - ing,

F_{MA}^7 $A_{MI}^7(b5)$ D^7

well sir, all I can say — is if I — were a bell — I'd be

G^7 G_{MI}^7 C^{13} F^6 F^7/A Bb^6 C^{13}

ring - ing; — From the mo - ment we kissed to - night — That's the

F^6 $E_{MI}^7(b5)$ A^7 D_{MI}^7 D_{MI}^7/C

way I've just got to be - have, — Boy, if I were a lamp I'd light, —

$B_{MI}^7(b5)$ E^7 A_{MA}^7 $(Bb^7(\sharp 11))$ $D^{\circ 7}$ A_{MA}^7 G_{MI}^7 D^7 C^{13}

Or if I — were a ban - ner I'd wave. — Ask me

B G^9 C^{13}_{sus} $C^{13}(b9)$ F_{MA}^7

how do I feel, — Lit - tle me with my qui - et up - bring - ing

F_{MA}7 **A_{MI}7(b5)** **D7**

Well sir, all I can say is if I were a gate I'd be

G7 **G_{MI}7** **C13** **F6** **F₇/A**

swing - ing; And if I were a watch I'd

B^b6 **B^o7** **F₆/C** **(B^b13)** **A_{MI}7(b5)** **D7** **⊙**

start pop - pin' my spring, Or if

G_{MI}7 **C13** **F6** **(A_{MI}7 D7)**

I were a bell I'd go Ding dong ding dong ding. (solo break)

Solo on form (AB);
take Coda to end each solo.

⊙ **G_{MI}9** **(C13)** **B^b_{MI}9** **E^b13**

(solo continues)

G_{MI}7 **C7** **F_{MA}7** **A_{MI}7(b5)** **D7**

(Vamp till cue)

(On Cue) **G_{MI}7** **C13** **F6** **(solo break)** **(to end)** **(F_{MI}(#11)(MA7))**

(I were a bell I'd go Ding dong ding dong ding.) Ask me

To **ⓐ** for more solos;
after solos, D.S. al Coda
(may omit first two lines
of Coda if vocal is present)

Bass walks in 4 for solos (no kicks or breaks). Original melody has been slightly altered to conform to common practice.
Last line of Coda is played by each soloist to cue end of vamp.



Photo by Tom Copi © 1988

ANTONIO CARLOS JOBIM

Med.-Slow
Bossa Nova

If You Never Come To Me

Music by
Antonio Carlos Jobim
English Lyric by Ray Gilbert

A CMA^7 $BMA^7(add\ 13)$ $BbMA^7(b5)$ $A7(b9)(\#5)$

There's no use of a moon-light glow

DMi^{11} (F_{Mi}^7) F_{Mi}^7 F_{Mi}^6 $Bb9$ (F_{Mi}^{MA7}) F_{Mi}^7 F_{Mi}^6

Or the peaks where win-ter snows; What's the

E^{13} $E7(\#5)$ A^9 $A7(b9)$ $D^{13}(\#9)$ $G^{13}(\#9)$

use of the waves that will break in the cool of the eve-ning, What is the

C^{13} (F_{Mi}^7) $F7(\#9)$ CMA^7 $Dbb9(\#11)$

eve-ning? With-out you it's noth-ing.

B CMA^7 $BMA^7(add\ 13)$ $BbMA^7(b5)$ $A7(b9)(\#5)$

It may be you will nev-er come

DMi^{11} (F_{Mi}^7) F_{Mi}^7 F_{Mi}^6 $Bb9$ (F_{Mi}^{MA7}) F_{Mi}^7 F_{Mi}^6

If you nev-er come to me; What's the

E^{13} $E7(\#5)$ A^9 $A7(b9)$ $D^{13}(\#9)$ $G^{13}(\#9)$

use of my won-der-ful dreams and why would they need me, Where would they

C^{13} (F_{Mi}^7) $F7(\#9)$ CMA^7 $Dbb9(\#11)$

lead me? With-out you, to no-where.

I'll Take Romance

Music by Ben Oakland
Lyric by Oscar Hammerstein II

Bright Jazz Waltz

A

I'll take ro - mance, While my heart is

young and ea - ger to fly, I'll give my heart a

try, I'll take ro - mance.

B

I'll take ro - mance, While my arms are

strong and ea - ger for you, I'll give my arms their

cue, I'll take ro - mance. So my lov - er when you

C

want me, Call me in the

hush of the eve - ning, When you call

me, In the hush of the eve - ning, I'll rush to my

D first real ro - mance, While my heart is

young and ea - ger and gay, I'll give my heart a -

way, I'll take ro - mance.

Chord progressions shown above the staff:

- me, E_{MA}^7
- In the $(A^7(\sharp 5))$ A_{MI}^7
- hush of the D^7
- eve - ning, G_{MI}^7
- I'll rush to my C^7
- first F^6
- real D_{MI}^7
- ro - mance, (D_{MI}^7/C) $B_{MI}^7(\flat 5)$ B_{MI}^6 C^7 B^b A_{MI}^7
- While my heart is $(G_{MI}^7(\flat 5))$ G^b7 $A^7(alt.)$ $D^7(\flat 9)$
- young and A^b7
- ea - ger and $D^b_{MA}^7$
- gay, $(G_{MI}^7(\flat 5))$ G^b7
- I'll give my heart a - $A^7(alt.)$ $D^7(\flat 9)$
- way, G_{MI}^7 C^7 F^6 $(G_{MI}^7 C^7)$
- I'll take ro - mance. $(G_{MI}^7 C^7)$

Med. Jazz Waltz

I'm All Smiles

Music by Michael Leonard

Lyric by Herbert Martin

A

$D7(\#9)$ $G_{MI}7$ $C\#7(\#9)$ $(\frac{E}{F} F_{MA}7)$ $B\frac{6}{C}$ C^6 $A_{MI}7$

I'm all smiles, dar - lin', You'd
I'm all chills, dar - lin', Through

D^9 $B_{MI}7$ E^9 $C\#_{MI}7$ $F\#^9$ $B_{MA}7$

be and too, But If my you cold knew,
and through, hands,

$G\#_{MI}7$ $E_{MI}7$ A^7 D_{MA}^9

dar - lin', All of the smiles were for you.
dar - lin',

$E_{MI}7$ A^7 $(F\#_{MI}7)$ D_{MA}^7 $D/F\#$ (instr.)

Warm to the touch of you.

B

G_{bMA}^7 $A_{b9}(\frac{1}{G_b})$ $F_{MI}7$ B_{b7} $G_{MI}7(b5)$

Rain has - n't fall - en for days now, But rain - bows are

$C^7(b5)$ F_{MA}^7 (B_{bMA}^7) $E_{MI}^7(add 11)$ A^7

fill - in' the skies; My heart must have paint - ed those

D_{MA}^7 $G_{MA}^9(\#11)$ $F\#_{MI}^{11}$ $B^7(b5)$ $B_{b9}(b5)$ A^9

rain - bows, Shin - ing be - fore my eyes. Can't you tell that

C $D7(\#9)$ G_{MI}^7 $C\#7(\#9)$ $(E/F F_{MA}^7)$ B^6/C C^6 A_{MI}^7

I'm in love, dar - lin', Deep

D^9 B_{MI}^7 E^9 $C\#_{MI}^7$ $F\#^9$

and true, With guess

B_{MA}^7 $G\#_{MI}^7$ E_{MI}^7 A^7 D_{MA}^7

who, dar - lin', Some - one I'd die for, beg, steal, or

D^7 $F\#/_G G_{MA}^7$ $E^7/_G\#$ A^7 $A^7/_G$

lie for, Eat hum - ble pie for, Some - one to fly to the

$F\#_{MI}^7$ B_{MI}^7 E_{MI}^7 A^9_{sus} $A^7/_G$ $F\#^7$

sun, moon and sky for, Some - one to live for, to laugh with and

B_{MI}^7 E_{MI}^7 A^9_{sus} A^7 D^6

cry for, And that some - one is you.

I'm Old Fashioned

Music by Jerome Kern
Lyric by Johnny Mercer

Med. Swing

A F^6 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7

I'm old fash - ioned, I love the moon - light, I

Bb^6/F F_{MA}^7 $E_{MI}^7(b5)$ A^7

love the old fash - ioned things: The

D_{MI}^7 G^{13} D_{MI}^7 $(D^9) G^{13}$

sound of rain up - on a win - dow pane, the

G_{MI}^7 A^{b07} G_{MI}^7 C^7

star - ry song that A - pril sings.

B F^6 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7 B_{MI}^7 E^7

This year's fan - cies are pass - ing fan - cies, But

A_{MA}^7 B_{MI}^7 $C^{\sharp MI}^7$ D^7 E^7 $F^{\sharp 07}$ G_{MI}^7 C^7

sigh - ing sighs, hold - ing hands, These my heart un - der - stands.

C F^6 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7

I'm old fash - ioned, but I don't mind it, That's

C_{MI}^7 F^7 $B^b_{MA}^7$ $E^{b9}(\sharp 11)$ A_{MI}^7 D_{MI}^7 D_{MI}^7/C $B_{MI}^7(b5)$ $B^b_{MI}^6$

how I want to be, As long as you a - gree to

A_{MI}^7 D_{MI}^7 G_{MI}^7 C^7 F^6 $(D_{MI}^7 G_{MI}^7 C^7)$

stay old fash - ioned with me.



Photo by Jerry Stoll ©1988

THELONIOUS MONK & DIZZY GILLESPIE

Med. Swing

In Walked Bud

Thelonious Monk

A F_{MI} $F_{MI}^{(MA 7)}$ F_{MI}^7 B^b7 E^b7

(pn. w/ ten.)

A^b6 $F7$ $B^b_{MI}7$ E^b7 A^b6 1. $G_{MI}^7(b5)$ $C7$ 2. A^b6

B F_{MI}^7 D^b7

(ten. 8^{va} b.)

(pn.)

F_{MI}^7 D^b7 $(C7(b9))$

(pn.)

C F_{MI} $F_{MI}^{(MA 7)}$ F_{MI}^7 B^b7 E^b7

(unis.)

A^b6 $F7$ $B^b_{MI}7$ E^b7 A^b6 $\Phi (G_{MI}^7(b5) C7)$

$G^b6/9$

pn. fill—

Alternate counter melody,
bars 3 & 4 and 7 & 8
of letter **B**:

D^b7

No chords during head (except at letter B). Tenor plays the A natural in bar 6 of letters A & C.

The Island

Music by Ivan Lins
& Vitor Martins
English Lyric by
Alan & Marilyn Bergman
(As sung by Mark Murphy)

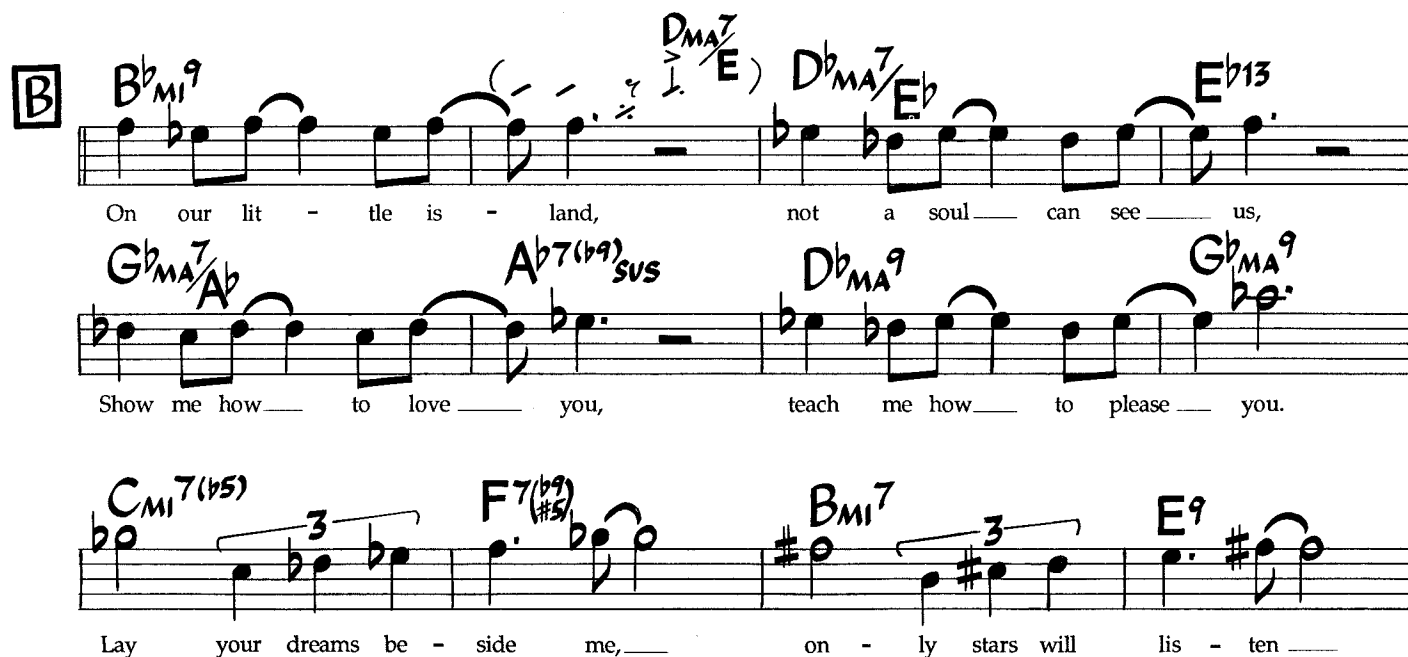
Med. Latin

A $\text{♩} = 96$ A_{MI}^9



Make be-lieve we've land-ed on a des-ert is-land,
Bathe me in the wa-ters, warm me in the moon-light,
Taste me with your kiss-es, find the se-cret pla-ces;
Touch me 'til I trem-ble, free my wings for fly-ing and
catch me while I'm fall-ing. Keep your arms a-round me
like there's no to-mor-row, Let me know you love me.

B D_{MA}^7 E D_{MA}^7 E^b $E^b 13$



On our lit-tle is-land, not a soul can see us,
Show me how to love you, teach me how to please you.
Lay your dreams be-side me, on-ly stars will lis-ten

to our cries and whis - pers. You were made to love me and

I was made to love you. Keep your arms a - round me,

lose your - self in - side me, Make it last for - ev - er.

C I can see the is - land shin - ing in the dis -

- tance. Now we're get - ting clos - er,

Keep your arms a - round me, Love, we're al - most

there. *(pn.)* *(rit.)* *(a tempo)*

(Vamp & Fade)

Chords and musical notation include: A^{MA}7, G[#]Mi7(b5), C[#]7(b9)(#5), F[#]Mi7, B⁹sus, B¹³, E^{MI}7, A⁹sus, A⁹, D^{MA}9, F[#]7(#9)(#5), B^{MI}7, G^{MI}9, G[#]Mi7, C[#]7(b9)(#5), G^{MA}7, C[#]Mi7(b5), F[#]7(b9)(#5), B^{MI}9, E^bMA⁷/F, D^{MA}7/E, E¹³, G^{MA}7/A, A⁷(b9)sus, D^{MA}9, G^{MA}9, C¹³, D^{MA}7/A, F[#]7/A#, B^{MI}7, E^{MI}11, E/F#, B^{MI}7, E^{MI}11, E/F#, F[#]/G[#].

Melodic rhythm is freely interpreted. Tune starts quietly and grows slowly louder throughout.

Med-Slow
Funk/Latin

It Happens Every Day

Joe Sample
(As played by The Crusaders)

(2nd x: flute (sax) fill)

(Intro) $\text{Ab}^b\text{MA}^7(\text{b}5)$ Gsus G $\text{Ab}^b\text{MA}^7(\text{b}5)$ G

$\text{J} = 62$

(2nd x: 8va b.) *(solo pn.)*

$\text{G}^b\text{MA}^7(\text{b}5)$ Fsus F $\text{G}^b\text{MA}^7(\text{b}5)$ F *(end fill)*

(add bs. & dr.) *(loco)*

$\text{B}^b\text{MI}(\text{add } 9)$ $\text{Ab}^b\text{MI}(\text{add } 9)$ $\text{G}^b(\text{add } 9)$ A/E

$\text{B}^b\text{MI}(\text{add } 9)$ $\text{Ab}^b\text{MI}(\text{add } 9)$ $\text{G}^b(\text{add } 9)$ $\text{F}^7(\text{b}9)$ *(ten.)*

A

B^bMI^7 FMI^7 Ab^bMI^7 B^bMI^7 CMI^7

Ab^bMI^7 D/E C^bMA^7 $\text{B}^b7(\#9)$ Eb^bMI^7 Ab^b9sus $\text{Ab}^b13(\#11)$

Db^b9sus $\text{G}^9(\#11)$ G^bMA^7 $\text{F}^{13}(\text{b}9)$ G^bMA^7 $\text{G}^b\text{MA}^7\text{D}^b\text{MA}^7$ F $\text{EMI}^7(\text{add } 13)$ GMA^7 A

B

Ab^bMA^7 B^bMA^7 CMA^7 $\text{F}^{\#}\text{MI}^7$ $\text{C}^{\#}\text{MI}^7$ DMA^7 G^bMA^7 Ab^bMA^7 B^bMA^7

(bass)

1. 2.

(sample bass line) (etc.)

(Piano Solo)

1. 2. (end solo) (D.S. al Coda)

On cue, D.S.S.,
vamp & fade on letter **A**
(take 1st ending each time)



TEDDY WILSON, JO JONES & LESTER YOUNG (At recording session playback)

Jersey Bounce

Bobby Plater
Tiny Bradshaw
Edward Johnson
(As played by Benny Goodman)

Med. Bounce
(Swing)

[A] F^6 G^7 Gm^7 C^9 F^6 $A^{\flat 7}$ Gm^7 C^{13} F^6 G^7 Gm^7 C^9 F^6 $D^{\flat 9}$ F^6

[B] F^{13} $E^{\flat 13}$ $D^{\flat 13}$ C^7 $C^7(\sharp 5)$

[C] F^6 G^7 Gm^7 C^9 F^6 $D^{\flat 9}$ F^6

Alternate
bridge:

[B] F^{13} $E^{\flat 13}$ $D^{\flat 13}$ C^7 etc.

Fast Swing

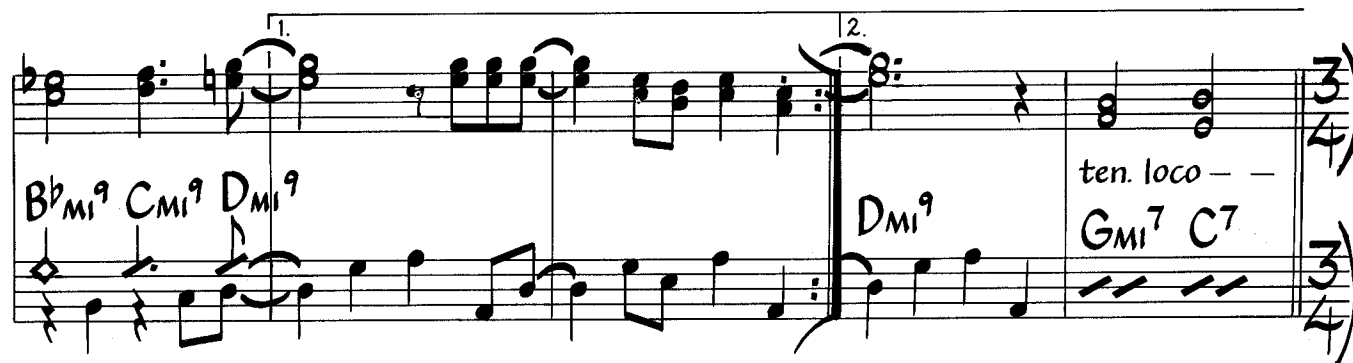
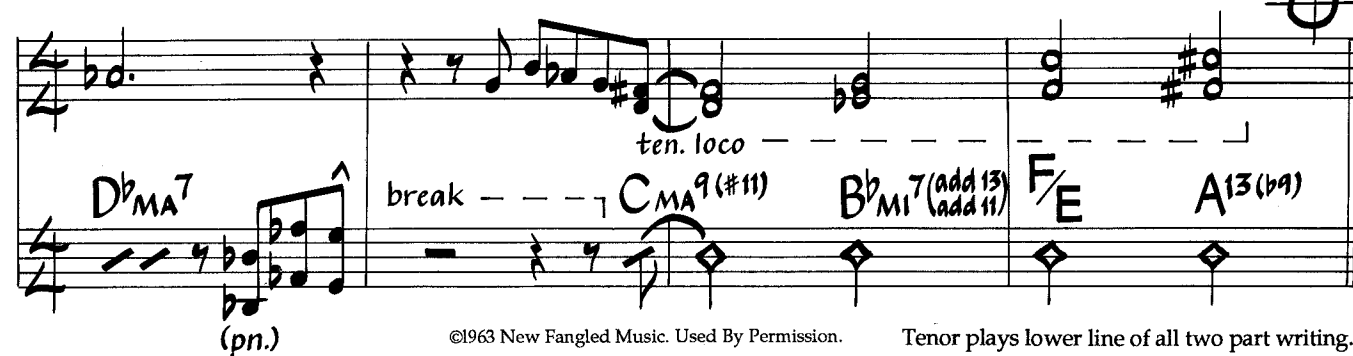
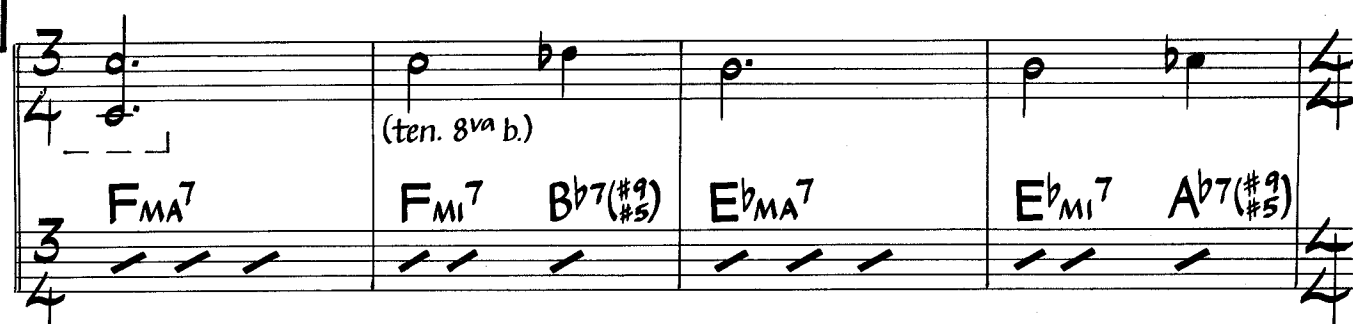
♩ = 240

(Intro)

Joshua

Victor Feldman

(As played by Miles Davis)

**A****B**

C

(ten. 8va b.)

$D_{MI}^7 D^9_{sus}$ $D_{MI}^9 E_{MI}^9$ $D_{MI}^9 D^9_{sus}$

(bs. as in Intro)

$D_{MI}^7 D^9_{sus}$ $D_{MI}^9 E_{MI}^9$ $D_{MI}^9 D^9_{sus}$

D_{MI}^9 C_{MI}^9 $B^b_{MI}^9$ C_{MI}^9 D_{MI}^9

(bs.)

D

(Solos)

D_{MI}^7 D_{MI}^7 C_{MI}^7 $B^b_{MI}^7$ C_{MI}^7 D_{MI}^7 1. G_{MI}^7 C^7 2. 3.

(bass walks)

E

F_{MA}^7 F_{MI}^7 $B^b7(\#9)$ $E^b_{MA}^7$ $E^b_{MI}^7$ $A^b7(\#9)$

$D^b_{MA}^7$ $G7(\#9)$ C_{MI}^7 $B^b_{MI}^7$ $E7(\#9)$ $A7(\#9)$ (3x's)

F

D_{MI}^7 D_{MI}^7 C_{MI}^7 $B^b_{MI}^7$ C_{MI}^7 D_{MI}^7

D_{MI}^{11} G_{MI}^7 $(B^b_{MI}^7 E^b_9)$ $D^b_{MI}^{11}$ $(add 9)$ D_{MI}^{11}

Solo on DDEEFF
After solos, D.S. al Coda

(ten. loco)

D_{MI}^{11} (bs. as in Intro)

(6)

(bs. only)

Med. Funk Keep That Same Old Feeling

(sixteenths swing)

$\text{♩} = 100$

Wayne Henderson

(As played by The Crusaders)

(Intro)

(gtr.) $B\flat^9_{sus}$ $E\flat_{MA}^7$

(bass)

(bs. & gtr. simile till [B])

$B\flat^9_{sus}$ $E\flat_{MA}^7$

Keep on, _____ Keep that same old feel - in', _____ Keep on, _____

$B\flat^9_{sus}$ $E\flat_{MA}^7$

Keep that same old feel - in', _____ Keep on, _____

[A]

$B\flat^9_{sus}$ $E\flat_{MA}^7$

(gtr.) (ten. & trb.) (w/ gtr.)

Keep that same old feel - in', _____

Keep on, _____ Keep that same old

$E\flat_{MA}^7$ $B\flat^9_{sus}$

1. 2.

feel - in', _____ Keep on, _____

$E\flat_{MA}^7$ $E\flat_{MA}^7$ $A^7(b5)$

(bs.)

B

(ten. & trb.)

$A^b M A^7$ $D^b M A^9$ $G^b M A^7$ $B^b M i^7$ $E M A^7$

(sample bass line)

(ten. trb.)

1. 2.

$E^b_{MA} 7(\#11)$ $D^b_{MA} 7(\#11)$ $E^b_{MA} 7(\#11)$ $D^b_{MA} 7(\#11)$ $E^b_{MA} 7(\#11)$ $D^b_{MA} 7(\#11)$ $E^b_{MA} 7(\#11)$ $A 7(b5)$ $D^b_{MA} 7(\#11)$ $E^b_{MA} 7(\#11)$ Keep on,

(Solos)

C

B $\flat$ ⁹_{SUS} E $\flat$ MA⁷ B $\flat$ ⁹_{SUS} E $\flat$ MA⁷ 1. 2. E $\flat$ MA⁷ A⁷($\flat$ 5)

(etc.)

D $A^b_{MA}{}^7$ $D^b_{MA}{}^9$ $G^b_{MA}{}^7$ $B^b_{MI}{}^7$ $E^b_{MI}{}^9$ $E_{MI}{}^9$ A^7

*Solo on CCD;
After solos, D.S. al Coda.*

Keep that same old feel - in',

(Vamp & fade)

Chord rhythms follow horns at bars 4 & 5 of letter B. Vocals under solos optional. Horns may play riff from letter A during Coda.



SARAH VAUGHN, ROBERTA FLACK & ARETHA FRANKLIN

Killing Me Softly With His Song

Med. Rock/
Latin Ballad

♩ = 118

Music by Charles Fox
Lyric by Norman Gimbel
(As sung by Roberta Flack)

The musical score is written for guitar, featuring a variety of chords and a melodic line. The key signature has three flats (Bb, Eb, Ab). The tempo is marked as Med. Rock/Latin Ballad at 118 beats per minute. The score is divided into two main sections, A and B, with a 2nd Verse and 3rd Verse at the bottom.

Section A: The first line of music starts with a BbMi7/Eb chord, followed by Eb9, BbMi7/Eb, and Eb9. The lyrics are: "I heard he sang a good song, I heard he had a style, And so I came to see him to lis - ten for a while. And there he was this young boy, a stran - ger to my eyes,". The chords for this section are BbMi7, Eb9, Ab, DbMA7, BbMi7, Eb9, Fmi, BbMi7, Eb7, Ab, and C7.

Section B: The second line of music starts with a Fmi chord, followed by BbMi7, Eb, and Ab (Db/Ab/Eb7). The lyrics are: "Strum-ming my pain with his fin - gers, Sing-ing my life with his words. Kill - ing me soft - ly with his song, Kill-ing me soft - ly with his song, Tell - ing my whole life with his words, Kill - ing me soft - ly with his song." The chords for this section are Fmi, BbMi7, Eb, Ab (Db/Ab/Eb7), Fmi, Bb/D, Eb, Db, Ab, and Db. The section ends with a GbMA7 chord and the word "fine".

2nd VERSE: I felt all flushed with fever, embarassed by the crowd, I felt he found my letters and read each one out loud. I prayed that he would finish but he just kept right on. (Strumming, etc.)

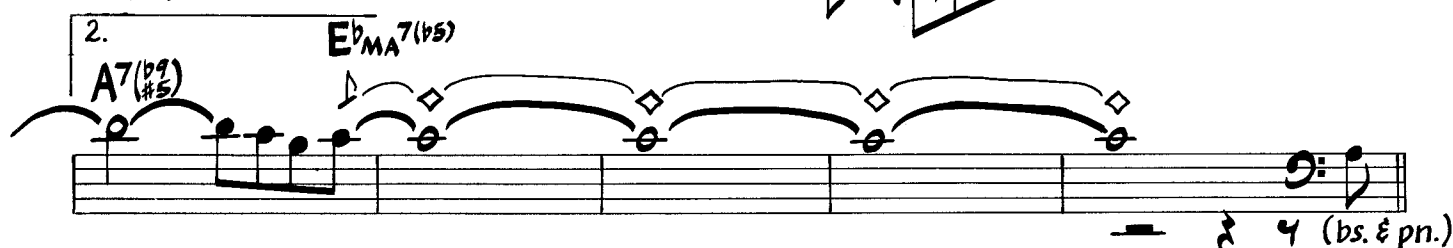
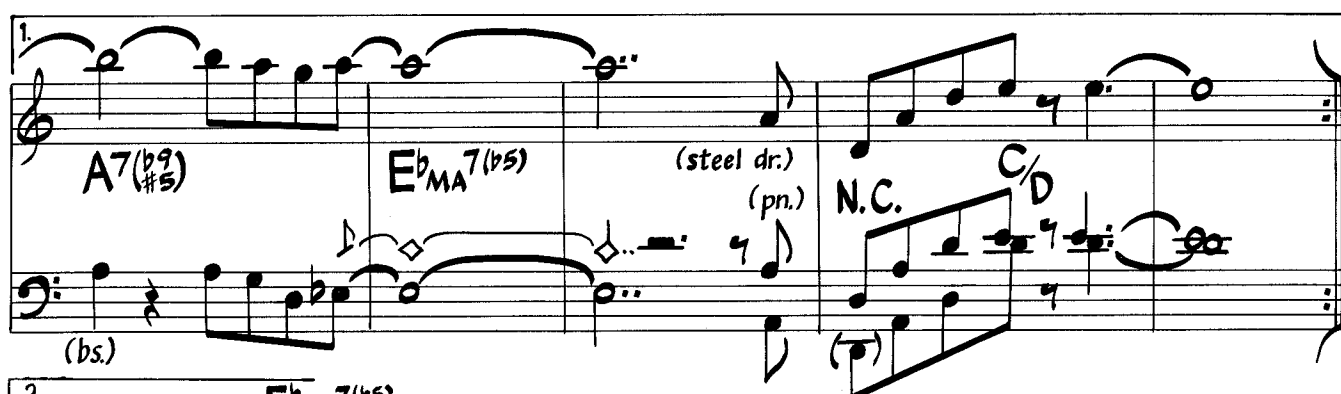
3rd VERSE: He sang as if he knew me, in all my dark despair. And then he looked right through me as if I wasn't there. But he was there this stranger singing clear and strong. (Strumming, etc.)

Medium-Slow Samba

La Samba

Ray Obiedo

(As played by Andy Narell)



C

(steel dr. & flute)

(Dmi) (pn. & steel dr.)

(B^bMA7)

(Dmi)

(B^bMA7)

Asus B^b_{6/4} Gsus

D

Gsus G7(b5) Gmi7 A7(b9 #5) D⁹sus (bs.)

1. D⁹sus Asus B^b_{6/4} Gsus 2. D⁹sus

D^(add 9) (omit 3) Percussion break

(fine)

D9sus chords imply Dorian mode for soloing. Melody has stems up at letter C.

Solo on AB
(use 2nd ending each time).
After solos, D.C. al fine.

La Vida Feliz

(The Happy Life)

McCoy Tyner

Medium Latin/Rock

♩ = 162

(solopn.) $G^{(add 9)}_{sus}$ $A^{(add 9)}_{sus}$ $(4x's)$

(add bass & drums) G^9_{sus} A^9_{sus} G^9_{sus} A^9_{sus}

(vibes, 2nd x only)

[A] $B^b_{MA} 9^{(\#11)}$ A^9_{sus} G^{13}_{sus} G^9_{sus} A^9_{sus} **(trp, fl. & vibes 2nd x only)**

G^9_{sus} A^9_{sus} G^9_{sus} A^9_{sus}

(vibes) G^9_{sus} A^9_{sus} A B^b_{13} C

(dr. fill) **(trp. & fl.)**

F^9_{sus} D^9_{sus} F^9_{sus} D^9_{sus}

(alto trp.)

F^9_{sus} D^9_{sus} F^9_{sus} **N.C.**

(trps.) **(vibes w/ pn.)** **(fl.)**

[B] B^b_{13} **(Double-Time Feel)** A^{13} **(etc.)** C^{13}

(Orig. Feel)

D^9_{sus} F^9_{sus} G^9_{sus} **break** **(trp. & fl.)**

(trp.) **(saxes)**

[C] D^b E^b A B D^b E^b A G F

(piano) **(pn.)**

(pn. & vibes) D^b E^b A B $(trp. \& fl.)$ D^b E^b A GF (fine)

(Double-Time Feel)

D D^b13_{sus} (piano solo) $B13_{sus}$

D^b13_{sus} $B13_{sus}$ (solo break) -

(Solos-Original Feel)

E $B^b_{MA} 9^{(\#11)}$ A^9_{sus} G^9_{sus} A^9_{sus} (2) (2)

$A13$ B^b13 $C13$ F^9_{sus} D^9_{sus}

F^9_{sus} D^9_{sus} F^9_{sus} (D^9_{sus})

(Double-Time Feel)

F B^b13 $A13$ $C13$ D^9_{sus} F^9_{sus} G^9_{sus} (break) -

(etc.) (Orig. Feel)

G D^b E^b A B D^b E^b A GF

(pn.) D^b E^b A B D^b E^b A GF

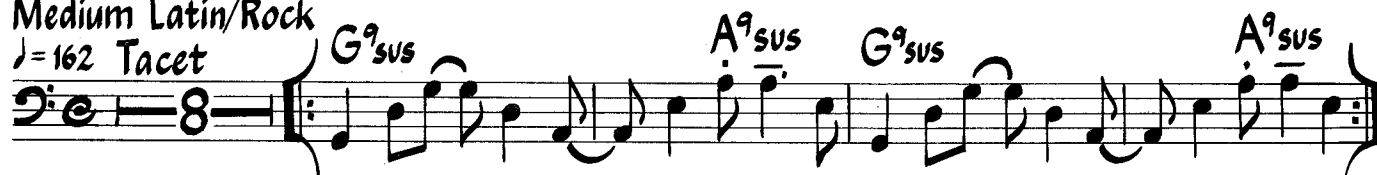
(Double-time feel)

H D^b13_{sus} $B13_{sus}$ D^b13_{sus} $B13_{sus}$ (break) -

Solo on EFGH After solos, D.C. al fine
(Vamp & fade on letter **C**)

La Vida Feliz (Bass)

Medium Latin/Rock

♩ = 162 *Tacet*

A $B^b_{MA} 9(\#11)$ A^9_{sus} G^{13}_{sus} G^9_{sus} A^9_{sus}

G^9_{sus} A^9_{sus} G^9_{sus} A^9_{sus}

G^9_{sus} A^9_{sus} A B^b_{13} C

F^9_{sus} D^9_{sus} F^9_{sus} D^9_{sus}

F^9_{sus} D^9_{sus} F^9_{sus} $N.C.$

B (Double-Time Feel) B^b_{13} A^{13} C^{13}

(Orig. Feel) D^9_{sus} F^9_{sus} G^9_{sus}

C D^b E^b A B D^b E^b A G F

D^b E^b A B D^b E^b A G F

(fine)

(Double-Time Feel)

D $D^{\flat 13}_{sus}$ B^{13}_{sus}

E (Solos - Orig. Feel)

$B^{\flat}_{MA} 9^{\sharp 11}$ A^9_{sus} G^9_{sus} A^9_{sus} (2) (2)

A^{13} $B^{\flat 13}$ C^{13} F^9_{sus} D^9_{sus}

F^9_{sus} D^9_{sus} F^9_{sus} (D^9_{sus})

(Double-Time Feel)

F $B^{\flat 13}$ A^{13} C^{13}

D^9_{sus} F^9_{sus} G^9_{sus}

(Orig. Feel)

G $D^{\flat}$ $E^{\flat}$ A B $D^{\flat}$ $E^{\flat}$ A G F

$D^{\flat}$ $E^{\flat}$ A B $D^{\flat}$ $E^{\flat}$ A G F

H (Double-Time Feel)

$D^{\flat 13}_{sus}$ B^{13}_{sus} $D^{\flat 13}_{sus}$ B^{13}_{sus}

Bass line for bars 13-19 of letter A suggested only; played differently on last head.

Solo on EFGH;
After solos, D.C. al fine
(Vamp & fade on letter C)

Lady Bird

Tadd Dameron
(As played by Miles Davis)

Fast Swing

A $\text{♩} = 254$ C_{MA}^7 F_{MI}^7 B^b7

(trp. w/ ten. 8^{va} b.)

C_{MA}^7 $B^b_{MI}^7$ E^b7

$A^b_{MA}^7$ A_{MI}^7 D^7

(on repeat) $(B^b_{MI}^7)$ C_{MA}^7 E^b7 $A^b_{MA}^7$ $G^7(\#5)$

Solo on form (A);
After solos, D. C. al Coda
(play head twice)

♩ C_{MA}^7

(trp. ten.)

(sample fills) - - - - -

'shout' played on first 8 bars
of form (solo over second 8):

C_{MA}^7 F_{MI}^7 B^b7

(trp. w/ ten. 8^{va} b.)

C_{MA}^7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$

Med.-Up Swing

Lady Bird (Alternate Version)

♩ = 174

(Intro)

(As played by Fats Navarro & Tadd Dameron)

(trp.)
 G7(#9) CMA7 G7(#9) CMA7 CMA7
 (bs.) (w/pn.) (w/pn.)
 Eb9(#11) D13 Bb9(#11) A7 Ab9(#11) G13 CMA7
 [A] CMA7 Fmi7 (Bb7 A7 Bb13)
 CMA7 (Bmi7 E7 Bbmi7 E7) Bbmi7 E7(#5) Eb7 Eb13
 AbMA7 Ami9 D13 Dmi7
 Dmi7 G13 CMA7 Eb7 AbMA7 Db7
 Solo on [A];
 after solos, D.S. al Coda.
 G13 C6 F13 Emi7 Eb13 Dmi7 Db13 F#7(#11)

Use chords in parentheses for solos; no kicks during solos.

Last First

Gary Peacock

Med.-Up Straight 1/8's

A $\text{♩} = 184$ G_{sus} $E^b_{\text{MA}7}/G$

$A^b_{\text{MA}7}/G$ $A^b_{\text{MA}7}(\#5)/G$ G_{sus} 1. G_{sus} 2.

B $E_{\text{MI}7}$ $F_{\text{MA}7}/E$ $E_{\text{MI}7}$ $F_{\text{MA}7}/E$

$E_{\text{MI}7}$ $F_{\text{MA}7}/E$ $E_{\text{MI}7}$ 5 4

C/D D/E $(D/C \ C/D \ D/E)$

(bass w/ pn. 8va b.)

$(D/C \ C/D \ D/E)$ $(D/C \ C/D \ D/E)$

(D/E) 3 4 3 4

C (Solos)

D

Solo on CCD; continue to **E** to end each solo.

E

Bass plays on beat 1 for the last 8 bars of letter B and also at letter E.
Use G major scale on Gsus chord for solos.

Return to **C** for more solos;
after solos, D.C. al fine.

Last Train From Overbrook James Moody

Med. Swing

$\text{♩} = 148$

(Double-Time Feel)

1.

2.

(alto)

(pn.) A_{MI}^9

(dr.)

(bs.)

break

(Swing)

A

A_{MI}^9 D_{b13} A_{MI}^9

(G_{b9}) (F^9)

D_{b13} (E^9) $E_{b7}(\#9)$ (E_{b9}) $A_{b13}(\#11)$ A_{MI}^9

D_{b13} G_{b6} A_{MI}^9 D_{13}

(sample fill)

Solo on **A**; after solos, D.C. al Coda

(Double-Time Feel)

(alto)

(alto plays melody twice, then solos)

(pn.) A_{MI}^9

(dr.)

(bs.)

Head is played twice before solos, only once after. (Vamp, solo & fade)

Laurie

Medium Ballad

Bill Evans

$\text{♩} = 76$

$B^b_{MA}7$ $E7(b9)_{sus}$ $E7(\#9)$ A_{MI} $A_{MI}^{(add\ 9)}$ $A_{MI}^{(MA7)}$ A_{MI}^9 $D7(b9)$

$G_{MI}^9(b5)$ $C7(\#9)$ C_{MI} $C_{MI}^{(add\ 9)}$ $C_{MI}^{(MA7)}$ C_{MI}^9 $F7(\#9)$

F_{MI}^9 $B^b7(b9)$ $E^b_{MI}^9$ $A^b7(\#9)$

1. $D_{MI}^7(b5)$ D^b9_{sus} D^b9 C^9_{sus} C^9 B^9

2. G_{MI}^{11} G_{MI}^{11} $G^{\#}_{MI}^{11}$ A_{MI}^{11} A_{MI}^{11} $B^b_{MI}^{11}$ B_{MI}^{11} B_{MI}^{11} C_{MI}^{11} $C^{\#}_{MI}^{11}$ $C^{\#o7}$

$C_{MI}^7(b5)$ $F7(\#9)$ B^b_{13sus} A^b_{13sus}

(Fine) *pn. fill* — — — —

G^b_{13sus} F^b_{13sus} F^b_{13}

Melody is freely interpreted rhythmically.

Medium
Funk Ballad

Let Me Be The One

Angela Bofill
Rick Suchow
Alan Palanker

$\text{♩} = 77$ (Intro)

$Fm7\ Cm7\ Fm7\ Cm7\ Fm7$

(bass)

1. (synth.) 2. (synth.)

$Cm7\ C7(\#9)/Eb\ Cm7\ C7(\#9)/Eb$

A (tenor solo on D.C.)

I. Baby, lis - ten to me please, I've been dream-in' 'bout - you ev -

ry night; Now that you are here with me, All I wan - na do is hold you tight.

$Fm7\ G7(\#9)\ AbMA7\ Bb/C\ Fm7\ G7(\#9)\ AbMA7\ Bb/C\ Fm7\ G7(\#9)\ AbMA7\ Bb/C$

B

Now take me in your arms, I've wait-ed for so long, Let me be the one,

$Dm7\ A7(\#9)\ AbMA7\ G7(\#9)\ GbMA7\ F7sus$

Please don't de-ny my heart, You're ev-'ry-thing I want,

B^b/C $Dm7$ $A7(\#9)$ $A^b/MA7$ $G7(\#9)$

Let me be the one.

$G^b/MA7$ $F7sus$ B^b/C $C7(\#9)$

After 2nd verse, D.C. al 2nd ending al Coda.



(end solo)

$Fmi9$ $G7(\#9)$ G^b/A^b A^b/B^b C^b/D^b D^b/E^b

Now take me in your arms, I've wait-ed for so long, Let me be the one.

$Fmi7$ $C7(\#9)$ $C^b/MA7$ $B^b7(\#9)$ $A/MA7$ A^b7sus

Please don't de-ny my heart, You're ev-'ry-thing I want,

D^b/E^b $Fmi7$ $C7(\#9)$ $C^b/MA7$ $B^b7(\#9)$

Let me be the one.

$A/MA7$ A^b7sus D^b/E^b

(Vamp, scat & fade)

2nd VERSE

Baby, if you only knew
All the times I've loved you in my mind,
And if you let my dreams come true,
I promise you it's gonna feel allright.

Let's Go Dancin'

Bright Samba

Victor Feldman

$\text{♩} = 146$

[A] A_{MI}^7 D^9_{SUS} G_{MA}^7 E_{MI}^7

A_{MI}^7 (flute) D^9_{SUS} G_{MA}^7 $\text{F}^{\#}_{\text{MI}}^7$

B^7 $(\text{E}_{\text{MA}}^7 \text{ A/E } \text{E}_{\text{MA}}^7)$ E_{MI}^7 A^7 C

1. A_{MI}^7 D^9_{SUS} break $(\text{E}^7(\#5))$ 2. A_{MI}^7 $\text{A}_{\text{MI}}^9/\text{G}$

[B] $\text{F}^{\#}_{\text{MI}}^9$ B^9 $(\text{E}_{\text{MA}}^7 \text{ A}_{\text{MA}}^7/\text{E})$ $\text{C}^{\#}_{\text{MI}}^7$ $\text{F}^{\#}_{\text{MI}}^7$

(bass)

B^9_{SUS} B^9 E_{MA}^7 $(\text{E}_{\text{MA}}^7 \text{ B}^{\flat 9}(\text{b}5))$ A_{MI}^7 D^9_{SUS}

(G_{MA}^7) (Samba)

C/G G_{MA}^7 E_{MI}^7 $\text{F}^{13}_{\text{SUS}}$ $\text{E}^{\flat 13}_{\text{SUS}}$

$(\text{E}^{\flat 13}_{\text{SUS}})$ $\text{F}^{13}_{\text{SUS}}$ $\text{E}^{\flat 13}_{\text{SUS}}$

D^9_{SUS} tr. break (7)

(D.S. al Coda)

Flute sounds one octave higher than written. Use chords in parentheses for solos.
 Bass plays straight ahead samba at letter B for solos. Break in bar 16 of letter A is omitted for solos.

(fine) Solo on AAB; after solos play head (AABA) to fine.

Like Someone In Love

Music by
Jimmy Van Heusen
Lyric by Johnny Burke

Med. Swing

A C_{MA}^7 E^7/B A_{MI}^7 A_{MI}^7/G $D^7/F^\#$ $F^9(\#11)$ E_{MI}^7 A^7

Late - ly I find my - self out gaz - ing at stars,

D_{MI}^7 $(F^\#_{MI}^7 \ B^7)$ C_{MA}^7 G_{MI}^7 C^7

Hear - ing gui - tars, Like some - one in love;

F_{MA}^7 B_{MI}^7 E^7 A_{MA}^7

Some - times the things I do a - stound me,

A_{MI}^7 D^7 D_{MI}^7 $G^7(\#5)$

Most - ly when - ev - er you're a - round me.

B C_{MA}^7 E^7/B A_{MI}^7 A_{MI}^7/G $D^7/F^\#$ $F^9(\#11)$ E_{MI}^7 A^7

Late - ly I seem to walk as though I had wings,

D_{MI}^7 $(F^\#_{MI}^7 \ B^7)$ C_{MA}^7 G_{MI}^7 C^7

Bump in - to things, Like some - one in love;

F_{MA}^7 B_{MI}^7 E^7 A_{MA}^7 D^7 $D^\#07$

Each time I look at you I'm limp as a glove, And

E_{MI}^7 A^7 D_{MI}^7 G^7 C^6 $(D_{MI}^7 \ G^7)$

feel - ing like some - one in love.

All changes get 2 beats each when 2 to the bar.

Line For Lyons

Medium Swing

Gerry Mulligan

A *(trp.)* G^6 $G^7(b9)$ C_{MI}^7 F^7 B_{MI}^7 E^7

A_{MI}^7 D^7 G_{MA}^7 E^7 A_{MI}^7 D^7

1. G^6 E^7 A_{MI}^7 D^7 2. G^6 (G^7)

B C_{MA}^7 $C_{MI}^7(b5)$ $F\#^7(b9)$ B_{MI}^7 B_{MI}^7 $E^7(b9)$

A_{MI}^7 A_{MI}^7 $D^7(b9)$ B_{MI}^7 E^7 A_{MI}^7 D^7

C G^6 $G^7(b9)$ C_{MI}^7 F^7 B_{MI}^7 E^7 A_{MI}^7 D^7

G_{MA}^7 E^7 A_{MI}^7 D^7 $\oplus$ G^6 A_{MI}^7 D^7

*Solo on form (AABC);
After solos, D.C. al Coda*

$\oplus$ G^6 E^7 A_{MI}^7 D^7 G^6 E^7 A_{MI}^7 D^7 G_{MA}^7

Head is in 2, solos are in 4. Sounds one octave lower than written.

Little Sunflower

Freddie Hubbard

Medium Latin

$\text{♩} = 132$ D_{Mi}^7

(sample bs. line) (etc.)

A D_{Mi}^7 (trp.)

D_{Mi}^7

1. 2.

B E_{bMA}^7

D_{MA}^7

1. 2.

C D_{Mi}^7

D_{Mi}^7

Solo on form (AABBCC);
After solos, D.S., play head to ending.

(Ending) D_{Mi}^7

(Vamp, solo & fade)

Letter B may be played as a double-time feel samba.

Med. Bossa Nova

A Little Tear

Music by
Eumir Deodato & Paulo Valle
English Lyric by Ray Gilbert
(As sung by Sarah Vaughn)

♩ = 94 E^b bass

A

E^b9 $E^b_{MI}7$ $D^b_{MA}7$

By the way, if you find a lit - tle tear, just a sim - ple

$E^b_{MI}7$ $D^b_{MA}7$ $B^b7(b9)$

lit - tle tear, keep it, it be - longs to me, don't you see?

E^b9 $E^b_{MI}7$ $D^b_{MA}7$

Yes - ter - day, when you told me that you care, then it fell, I

$E^b_{MI}7$ $D^b_{MA}7$ break - - -

don't know where, far too thrilled to see. And in that tear you'll find a

B

$F_{MI}9$ $E^b_{MA}7$

mem - o - ry, one that means so much to me, in a ten - der

$F_{MI}7$ $B7sus$ $F_{MA}7(b5)$

mo - ment we found a love to share.

E^b9sus E^b9 A^b9sus A^b9 $F_{MI}7(b5)$ $B^b7(b9)sus$ $B^b7(b9)$

So, my love, know-ing you will un - der stand, if you find it

$E^b_{MI}7$ A^b9sus A^b9 C/D^b $D^b_{MA}7$

on your hand, keep it there, keep it there.

$D^b_{MA}7$ A^b9sus $D^b_{MA}7$ A^b9sus

Keep it there. (voice scats) Vamp & fade

Little Waltz

Ron Carter

Med.-Slow Jazz Waltz

[A]

Chords: F_{MI} , C^7/E , $E^b_{MI}7$, $D^b_{MA}7$, G^7 , C^7 , F_{MI} , C^7 , F_{MI} , C^7/E , $E^b_{MI}7$, $D^b_{MA}7$, G^7 , C^7 , F_{MI} , C^7 , F_{MI} , C^7/E , F_{MI}/E^b

[B]

Chords: $D_{MI}7(b5)$, G^7 , C^7 , F^7 , $B^b_{MI}7$, E^b7 , A^b , G^7 , C^7

[C]

Chords: F , C^7/E , $E^b_{MI}7$, $D^b_{MA}7$, G^7 , C^7 , F , (C^7)

Melody at **[A]** and **[C]** may also be played with this rhythm:



Long Ago & Far Away

Music by Jerome Kern
Lyric by Ira Gershwin

Fast Swing *

[A] F⁶ D^{Mi}7 G^{Mi}7 C⁷ F^{MA}7 G^{Mi}7 C⁷

Long a - go and far a - way, I dreamed a dream one

F⁶ G^{Mi}7 C⁷ F⁶ (D⁷) G^{Mi}7 C⁷

day, And now that dream is here be - side me;

A^b6 F^{Mi}7 B^bMi⁷ E^b7 A^bMA⁷ G⁷

Long the skies were o - ver - cast, But now the clouds have

C^{MA}7 A^{Mi}7 G^{Mi}7 C⁷

passed: you're here at last!

[B] F⁶ D^{Mi}7 G^{Mi}7 C⁷ F^{MA}7 G^{Mi}7 C⁷

Chills run up and down my spine, A - lad - din's lamp is

F⁶ G^{Mi}7 C⁷ F⁶ (D⁷) G^{Mi}7 C⁷

mine, The dream I dreamed was not de - nied me;

C^{Mi}7 F^{9sus} F⁷ B^bMA⁷ (B^bMi⁷) B^bMi⁶ E^b9(#11)

Just one look and then I knew that all I

F^{6/A} A^bo⁷ G^{Mi}7 C⁷ F⁶ (G^{Mi}7 C⁷)

longed for long a - go was you.

* also played as a ballad

Love Came On Stealthy Fingers

Bob Dorough

Slow Ballad

(Intro)

(pn.)

(C7)

(2nd x:)

Love

C¹³(#11)_{b9}

A F^{MA}7 A^{MI}7(b5) A^{MI}7(b5) D7(b9) G^{MI}7 C¹³(b9)

came ——— on steal-ty fin - gers ——— and took ——— me by sur - prise, I

F^{MA}7 A^{MI}7(b5) A^{MI}7(b5) D7(b9) G^{MA}7 A^{MI}9 D¹³ G^{MA}7 B^{MI}7

fell ——— a - gainst my wish - es, ——— though I was wise, Oh so wise. For

B^bMI⁹ E^b7(alt) A^bMA⁹ A^bMI⁹ D^b7(alt) G^bMA⁹

love to me was not a to - tal stran - ger, ——— I've seen it come and go and come a - gain, I

F[#]MI⁹ B7(alt) E^{MA}9 C[#]MI⁷ B^bMI⁷(add 11) E^b7(#5) A^bMA⁷ G^{MI}7 C¹³(b9)

know the sweet-ness and I know the dan - ger, ——— and, oh yes, ——— I know the pain. ——— Love

B F^{MA}7 A^{MI}7(b5) A^{MI}7(b5) D7(b9) G^{MI}7 C¹³(b9)

came, ——— that old ma - gi - cian, ——— and beat ——— me at the game, Once

F^{MA}7 A^{MI}7(b5) A^{MI}7(b5) D7(b9) G^{MA}7 G[#]MI⁷ G^{MI}7 C7 D^{MI} D^{MI}7/C

more ——— I'm lost for - ev - er, ——— I'll nev - er be the same. ——— But af - ter all

$B_{MI} 7^{(add 11)}_{\flat 5}$ $E 7^{(alt)}$ $A_{MI} 7^{(add 11)}_{\flat 5}$ $D 7^{(alt)}$ $G_{MI} 7^{(add 11)}$

what would life be like with -out it? Noth- ing's to be done a -bout it, Might as well be hap - py while I

$B_{MI} 7^{(add 11)}_{\flat 5}$ $E_{\flat} 7^{(\sharp 11)}$ $F_{MA} 7$ $A_{MI} 7^{(\flat 5)}$ $A_{MI} 7^{(\flat 5)}$ $D 7^{(\flat 9)}$ $G_{MI} 7$ $D_{\flat} 7^{(\flat 5)}$ C^{13} F^6 (C^{13})

may; Love came — on steal - thy fin - gers and — stole my heart a - way.

Love Dance

Music by Ivan Lins & Vitor Martins
English Lyric by Paul Williams
(As sung by Diane Schuur)

Med. Funk Ballad

$\text{♩} = 57$ (Intro) $F^6_{E^b}$

(bass)

A $E^b_{MA}7$ $F_{MI}7$ $G_{MI}7$ $A^b_{MA}7$ Db^{13}_{sus} Db^{13} $G_{MI}7$ $C_{MI}7$

From too much talk — to si - lent touch - es, —

Sweet touch - es, —

F^{13}_{sus} F^{13} Bb^{13}_{sus} B^b/A^b G^{13} $G7(\#5)$

We turned our hearts — to love, — then tried it, — First time ro - mance,

C^9_{sus} $C7(\#9)$ F^{13}_{sus} F^{13} Bb^{13}_{sus} $Bb^{13}_{sus}(\#9)$

There in the qui - et, —

Love learns to

1. 2.

dance.

$F^6_{E^b}$ $Ab_{MI}7/E^b$ $F^6_{E^b}$ Db^{13}_{sus} $F^6_{E^b}$ Db^{13}_{sus} $A^7(\#5)$

(tenor solo on D.S.)

B $D_{MI}7(\#5)$ $G7(\#5)$ $C_{MI}7(\text{add } 11)$ $C_{MI}7/B^b$ $A_{MI}7(\text{add } 11)$ $D7(\text{alt.})$ $G_{MA}7$

Old souls find new life in hearts — that are list-'ning like ours; And

And

$F^{\#}_{MI}7(\#5)$ $B7(\#5)$ $E_{MI}7(\text{add } 11)$ $E_{MI}7/D$ F^{13}_{sus} F^{13} Bb^{13}_{sus} $Bb^{13}_{sus}(\#9)$ (end solo)

old dreams find young wings in si - lence, — in si - lence.



From too much talk ___ to lov - ing touch - es, ___ Love touch - es. ___

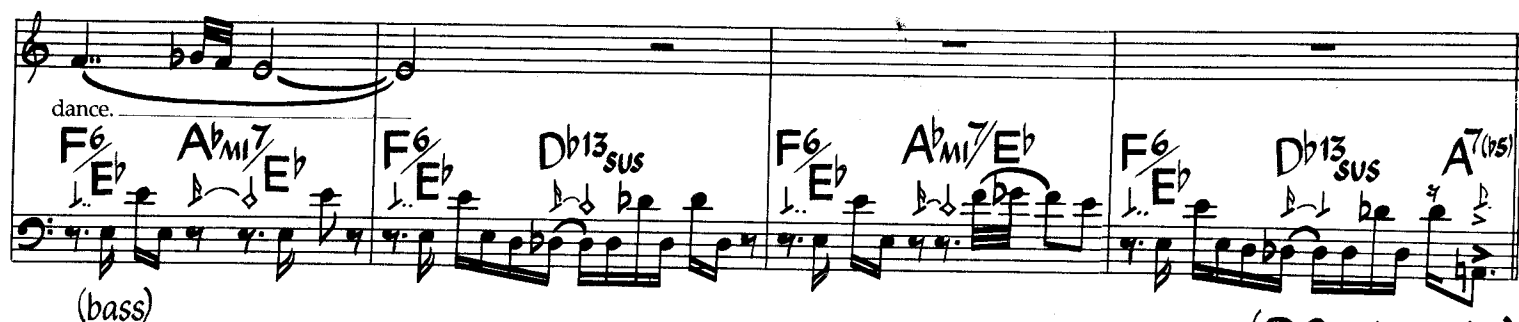


When pure e - mo - tion takes ___ the mo - ment, ___ We take the chance,



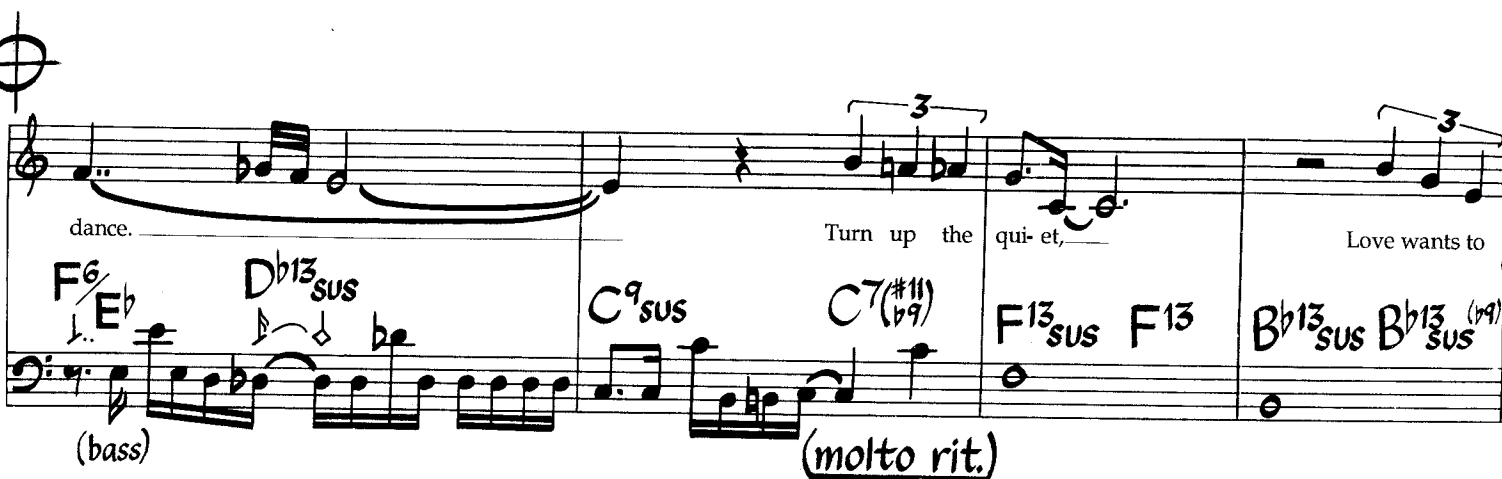
Turn up the qui - et, ___

Love wants to



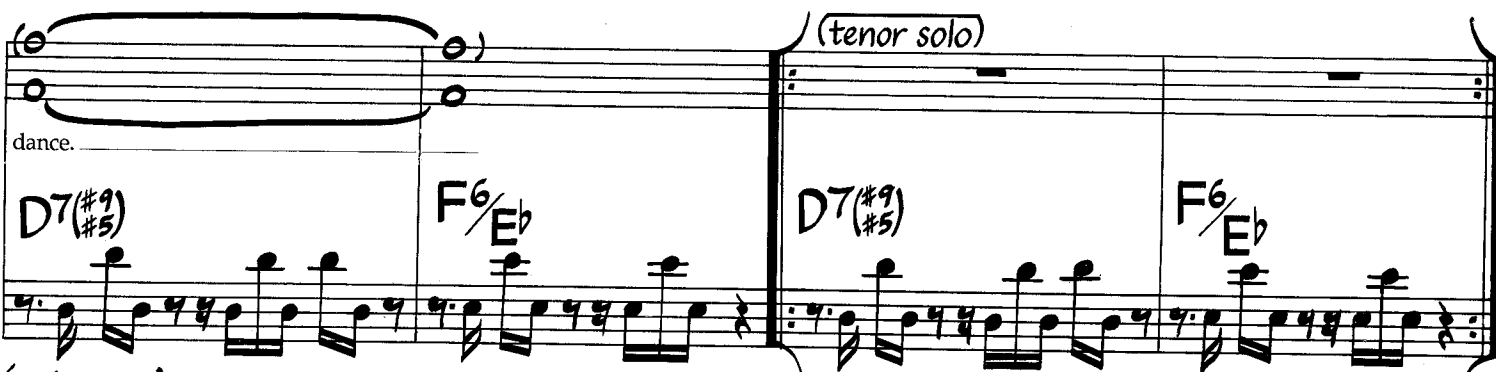
(bass)

(D.S. al Coda)



(bass)

(molto rit.)



(a tempo)

(tenor solo)

Vamp, solo & fade

2ndVERSE

We loved, we slept, we left the lights on.
The night's gone, and morning finds us caught in
Life's most sensible trance. Turn up the quiet,
Love wants to dance.

Melodic rhythm is freely interpreted.

Billy Strayhorn
(As played by John Coltrane)

A D^b6

C⁶⁹ $D^b_{MA^7}$

C69

1 used to vis - it all the ver - y gay pla - ces, ——— Those come what

may pla - ces ——— where one re - lax - es on the ax - is of the wheel of life ——— to get the

(Faster)

B F_{MI} F_{MI}^6 F_{MI} F_{MI}^7 F_{MI} $G_{MI}^{7(v5)}$ C^7

you came a - long with your si - ren song to tempt me to mad - ness, I

F_{M1} **F_{M1}⁶** **F_{M1}** **F_{M1}⁷** **F_{M1}**

A musical staff showing the melody for the first line of the song. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4-G4 (beamed eighth notes), F#4 (half). Chord symbols above the staff are F_M1, F_M1^6, F_M1, F_M1^7, and F_M1.

thought for a while that your poig - nant smile was tinged with the sad - ness

A^b13 (Slower) **B⁹(b5)** **B^b9**

of a great love for me. Ah! yes, I was

E^b_M7 **A⁹ (b5)** **E^b_M7 (add 11)** **D¹³ (#11)**

wrong, a - gain I was wrong. _____

(Med. Ballad)

C $\text{♩} \approx 58$ $\text{D}^{\flat}\text{MA}^7$ $\text{D}^{13}(\#11)$ $\text{D}^{\flat}\text{MA}^7$ $\text{D}^{13}(\#11)$ $\text{D}^{\flat}6$ $\text{F}^{\sharp}\text{MI}^7$ B^{13} $\text{E}^{\flat}\text{MA}^7$ $\text{D}^{13}(\#11)$

Life is lone - ly a - gain and on - ly last year ev-'ry-thing seemed so sure. Now

$\text{D}^{\flat}\text{MA}^7$ $\text{D}^{13}(\#11)$ $\text{D}^{\flat}\text{MA}^7$ $\text{D}^{13}(\#11)$ $\text{D}^{\flat}6$ $\text{D}^{\flat}9$ C^{13} $\text{F}^{\flat}\text{MA}^7$ A^{13}

life is aw - ful a - gain, a troug-ful of hearts could on-ly be a bore. A

$\text{A}^{\flat}\text{MA}^7$ $\text{E}^{\flat}7(\#9)$ $\text{A}^{\flat}\text{MA}^7$ $\text{E}^{\flat}\text{MI}^7$ A^7 $\text{D}^{\flat}\text{MA}^7$ $\text{D}^{\flat}\text{MI}^7$ G^7 $\text{C}^{\flat}\text{MA}^7$ $\text{A}^{\flat}13$

week in Pa - ris will ease the bite of it, All I care is to smile in spite of it.

D $\text{D}^{\flat}\text{MA}^7$ $\text{D}^{13}(\#11)$ $\text{D}^{\flat}\text{MA}^7$ $\text{D}^{13}(\#11)$ $\text{D}^{\flat}6$ $\text{C}^7(\#9)$ B^{13} $\text{F}^{\flat}\text{MI}^7$ $\text{B}^{\flat}7$ ^(add 11)

I'll for - get you, I will, while yet you are still burn-ing in - side my brain. Ro -

$\text{F}^{\sharp}\text{MI}^9$ B^{13} $\text{A}^9(\#5)$ $\text{A}^{\flat}13$ $\text{D}^{\flat}\text{MA}^7$ $\text{G}^{\flat}13$

mance is mush sti- fling those who strive, I'll live a lush life in

$\text{F}^{\flat}\text{MI}^7$ $\text{B}^{\flat}7$ $\text{F}^{\sharp}\text{MI}^9$ B^{13} $\text{A}^9(\#5)$ $\text{A}^{\flat}13$

some small dive, And there I'll be while I rot with the rest of

(Double-time Feel)

$\text{A}^{\flat}7(\#9)$ $\text{A}^7(\#9)$ $\text{B}^{\flat}7(\#9)$ $\text{B}^7(\#9)$ $\text{C}^7(\#9)$ $\text{D}^{13}(\#11)$ $\text{D}^{\flat}\text{MA}^7$ $\text{A}^{\flat}13$ $\text{D}^{\flat}\text{MA}^7$ $\text{D}^{13}(\#11)$ $\text{D}^{\flat}\text{MA}^7$ $\text{D}^{13}(\#11)$

those whose lives are lone - ly too.

(First solo begins here)**Solo on CD; after solos, D.S. al Coda**

$\text{A}^{\flat}7(\#9)$ $\text{A}^7(\#9)$ $\text{B}^{\flat}7(\#9)$ $\text{B}^7(\#9)$ $\text{C}^7(\#9)$ $\text{D}^{13}(\#11)$ $\text{D}^{\flat}\text{MA}^7$

those whose lives are lone - ly too.

(molto rit.)

Solos are in double-time feel swing.

Madagascar

Med.-Slow
Straight 1/8's

$\text{♩} = 96$

Richie Beirach

(As played by

John Abercrombie)

(Intro)

$E_{MI}^{(MA\ 7)} G$ $A^b(\text{add } 9) (\text{omit } 3)$ $E_{MI}^{(MA\ 7)} G$ $A^b(\text{add } 9) (\text{omit } 3)$

(piano) *mf*

A (pn.; gtr. doubles top notes)

1. $E_{MI}^{(MA\ 7)} G$ $A^b(\text{add } 9) (\text{omit } 3)$ $E_{MI}^{(MA\ 7)} G$ $A^b(\text{add } 9) (\text{omit } 3)$

2. $A^b(\text{add } 9) (\text{omit } 3)$ $A^b_{sus} (\text{add } b9)$

1. $A_{MI}^{(MA\ 7)} C$ $D^b(\text{add } 9) (\text{omit } 3)$ $A_{MI}^{(MA\ 7)} C$ $D^b(\text{add } 9) (\text{omit } 3)$

2. $D^b(\text{add } 9) (\text{omit } 3)$ $D^b_{sus} (\text{add } b9)$

B $[E_{MA}^{7(b5)}]$ $[E^b_{7sus}]$

f $E_{MA}^{7(b5)}$ E^b_{7sus} E^b_{7sus} $E_{MA}^{7(b5)}$

$[E_{MA}^{7(b5)}]$ $[E^b_{7(\#9)}]$

$E_{MA}^{7(b5)}$ E^b_{7sus} E^b_{7sus} $E_{MA}^{7(b5)}$

mf

Solo on form (AB);
after solos, D.S. al Ending

(Ending) (gtr. solo)

(On Cue)

(Vamp & solo till cue)

Changes in brackets above letter B are used for solos. Repeating piano figure is played throughout solos (with some variation).



Photo by Tom Copi ©1988

JOE HENDERSON

Make Me A Memory

Medium Bossa ♩=120

(Sad Samba)

Grover Washington, Jr.

(Intro) $E^b_{MA}9$ $D7(\#9)$ $G_{MI}7$ (B^b6)
 (gtr., sample solo)

$E^b_{MA}9$ $D7(\#9)$ $G_{MI}7$

S. $E^b_{MA}9$ $D7(\#9)$ $G_{MI}7$ (B^b6)
 (gtr.)

$E^b_{MA}9$ $D7(\#9)$ $G_{MI}7$

A $C_{MI}7$ F^{13} $G_{MI}7$ C^9
 (ten.)

E^b9 $D7(\#9)$ $G_{MI}7$ 1. G^{13} $D^b9(\#11)$ $C_{MI}7$ 2. G^{13} $G7(\#5)$

B $E^b_{MA}7$ $D7(\#9)$ $G_{MI}7$ $F_{MI}7$ $E^b_{MA}7$ $D7(\#9)$ $G_{MI}7$ $F_{MI}7$

$E^b_{MA}7$ $D7(\#9)$ $D^b_{MA}9$ $C_{MA}9$ G_{MI}^{11} 1. 2.

Guitar sounds one octave lower than written. Kicks do not hold for solos.
 Fmi7 may be played on the 'and of 2' instead of the 'and of 3' during solos at letter B.
 Play head twice before solos.

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Solo on AAAABB
 After solos, D.S., play head, vamp
 on letter **B**, solo and fade.

Matinee Idol

Russ Ferrante

(As played by The Yellowjackets)

Med. Funk

nk (gtr.) (Intro)

J = 106

Musical score for "The Girl on the Train" by Lisa Fiedler. The score is in 3/4 time, with a tempo of 106. The key signature is one sharp (F#). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a repeating eighth-note pattern. The bass line consists of a series of chords: F/G, A♭/B♭, and B♭/E♭. The score includes a repeat sign and a double bar line. The tempo is marked as 106. The key signature is one sharp (F#). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a repeating eighth-note pattern. The bass line consists of a series of chords: F/G, A♭/B♭, and B♭/E♭. The score includes a repeat sign and a double bar line.

A

(ten. & trp.)

(elec. pn.)

F/G

A⁷/B^b

B^b/E^b

F/G

A⁷/B^b

1. 2. (elec. pn.)

B

elec. pn.
gtr.
bs.

$G^7 A_m^7 G^9 B$

(pn.)

$G^{(add 9)} B$ C

$G^7 A_m^7 G^9 B$

1.

2.

(pn.)

$G^{(add 9)} B$ C/D

$G^{(add 9)} B$ C/D

F/G $D^b7(\#9)$ $C7(\#9)$ $B7(\#9)$

elec. piano solo on **A**, indef.
(take 1st ending each time).
On cue, take 2nd ending,
play melody at **B** (with repeat)
then vamp and fade on **A**
(play melody twice, then solo).
Optional: take Coda on cue to end.

Medium-Slow Funky Rock
♩ = 85

Mercy, Mercy, Mercy

Josef Zawinul

(As played by Cannonball Adderley)

The musical score is written for a trumpet and alto saxophone (trp. & alto) and piano. The tempo is marked 'Medium-Slow Funky Rock' with a quarter note equal to 85 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The score is divided into four systems of staves:

- System 1:** The trumpet and alto saxophone play a melody starting with a quarter rest, followed by eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line. Chords are indicated as B^b , E^b/B^b , B^b7 , E^b , and B^b . A dynamic marking of *mp* is present.
- System 2:** Continues the melody and bass line. Chords are B^b , E^b/B^b , B^b7 , E^b , and B^b . A note in the saxophone part is marked with a slur and a breath mark.
- System 3:** The saxophone part features a melodic line with a crescendo (*cresc.*) and a slur. Chords are B^b , E^b/B^b , B^b7 , E^b/B^b , B^b , E^b/B^b , B^b7 , E^b/B^b , and B^b . The piano accompaniment continues with eighth notes.
- System 4:** The saxophone part has a melodic line with a slur and a breath mark. Chords are B^b , B^b/D , E^b , F , F^9_{sus} , B^b , B^b/D , E^b , and F . Dynamics include *f*, *mf*, and *mp*. The piano accompaniment continues with eighth notes.
- System 5:** The saxophone part has a melodic line with a slur and a breath mark. Chords are $Cm7$, $Dm7$, $Gm7$, F , $Gm7$, and F . A note in the saxophone part is marked with a slur and a breath mark. The piano accompaniment continues with eighth notes.

The score concludes with a double bar line and a repeat sign.

A musical score for piano and trumpet, page 206. The score is written on two staves. The top staff is for the trumpet, and the bottom staff is for the piano. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a common time signature (C) and a key signature of one flat. The first measure of the trumpet part is marked with a C_{Mi}7 chord. The piano part has a C_{Mi}7 chord. The second measure of the trumpet part is marked with a D_{Mi}7 chord. The piano part has a D_{Mi}7 chord. The third measure of the trumpet part is marked with a G_{Mi} chord. The piano part has a G_{Mi} chord. The fourth measure of the trumpet part is marked with an F chord. The piano part has an F chord. The fifth measure of the trumpet part is marked with a G_{Mi} chord. The piano part has a G_{Mi} chord. The sixth measure of the trumpet part is marked with an F chord. The piano part has an F chord. The seventh measure of the trumpet part is marked with a G_{Mi} chord. The piano part has a G_{Mi} chord. The eighth measure of the trumpet part is marked with an F chord. The piano part has an F chord. The score ends with a double bar line. The tempo marking *molto rit.* is written below the piano staff. The instruction *(pn. w/alto)* is written above the piano staff in the third measure. The instruction *pn. fill* is written above the piano staff in the eighth measure.

molto rit.

(pn. w/alto)

pn. fill

Alto phrasing follows trumpet.

The Midnight Sun

Music by Lionel Hampton
& Sonny Burke

Lyric by Johnny Mercer

Med.

Ballad

A CMA^7 CMi^7 $F^9(\#11)$

Your lips were like a red and ru-by cha-lice, warm-er than the sum-mer night, _____ The
can't ex-plain the sil-ver rain that found me, or was that a moon-lit veil? _____ The

B^bMA^7 B^bMi^7 $E^b9(\#11)$

clouds were like an a-la-bas-ter pal-ace ris-ing to a snow-y height, _____ Each
mu-sic of the un-i-verse a-round me, or was that a night-in-gale? _____ And

$AbMA^7$ $AbMi^7$ $D^b9(\#11)$

star its own au-ro-ra bo-re-a-lis, sud-den-ly you held me tight, _____ I could see the
then your arms mi-rac-u-lous-ly found me, sud-den-ly the sky turned pale, _____ I could see the

CMA^7 AMi^7 DMi^7 G^7 CMA^7 AMi^7 $F^{\#}Mi^7(b5)$ B^7

mid- night sun. _____ I mid- night sun. _____

B EMA^7 EMi^7 A^7 DMA^7 $(EMi^7 E^b7(b5))$

Was there such a night? It's a thrill I still don't quite be-lieve, _____ But

DMA^7 DMi^7 G^7 EMi^7 E^b7 DMi^7 $D^b9(\#11)$

af-ter you were gone there was still some star-dust on my sleeve. _____ The

C CMA^7 CMi^7 $F^9(\#11)$

flame of it may dwindle to an em-ber, and the stars for-get to shine. _____ And

B^bMA^7 B^bMi^7 $E^b9(\#11)$

we may see the mead-ow in De-cem-ber ic-y white and crys-tal-line, _____ But,

$AbMA^7$ $AbMi^7$ $D^b9(\#11)$

oh, my dar-ling al-ways I'll re-mem-ber when your lips were close to mine, _____ And I saw the

CMA^7 AMi^7 DMi^7 G^7

mid- night sun. _____

Chords in parentheses are optional.

The Midnight Sun Will Never Set

Quincy Jones
Henri Salvador

Medium Ballad

A C^9_{sus} F_{MA}^7 G_{MI}^7 A_{MI}^7 D^7 G_{MI}^7 A_{MI}^7 $B^b_{MA}^7$ C^7

C_{MI}^7 F^7 $B^b_{MA}^7$ $E_{MI}^7(b5)A^7$ D_{MI}^7 G^7 C^9_{sus} break

F_{MA}^7 G_{MI}^7 A_{MI}^7 D^7 G_{MI}^7 A_{MI}^7 $B^b_{MA}^7$ C^7

C_{MI}^7 F^7 $B^b_{MA}^7$ $E_{MI}^7(b5)A^7$ D_{MI}^7 G^7 C^9_{sus} G^b7 F^6

B F_{MI}^7 B^b7 $E^b_{MA}^7$ $[E^b7 \quad A^7(\#9)]$ G_{MI}^7 A^b7 A_{MI}^7

B^b_{MI} G^b/B^b E^b7 D^b7 C^9_{sus} break

C F_{MA}^7 G_{MI}^7 A_{MI}^7 D^7 G_{MI}^7 A_{MI}^7 $B^b_{MA}^7$ C^7

C_{MI}^7 F^7 $B^b_{MA}^7$ $E_{MI}^7(b5)A^7$ D_{MI}^7 G^7 C^9_{sus} G^b7 F^6

Melody is played with straight eighths, but rhythm is interpreted somewhat.
Alternate changes in brackets.

Modadji

Dave Grusin

Med.-Slow Funk

$\text{♩} = 83$ **D E_{MI}**

(elec. pn.)

E_{MI}¹¹

(pn. comp)

E_{MI}⁷

E_{MI}⁷

(elec. pn.)

(bass)

The first system of music is in 4/4 time with a tempo of 83 beats per minute. It features a melody in the treble clef and a bass line in the bass clef. The melody starts with a whole note D4, followed by a half note E4, and then a quarter rest. The bass line starts with a quarter note D3, followed by a quarter note E3, and then a quarter rest. The system is divided into two measures by a double bar line. The first measure contains the melody and bass line, and the second measure contains the melody and bass line. The system is marked with 'Med.-Slow Funk' and '♩ = 83'. The key signature has one sharp (F#). The system is marked with 'D E_{MI}' and 'E_{MI}¹¹'. The system is marked with '(elec. pn.)' and '(pn. comp)'. The system is marked with 'E_{MI}⁷' and 'E_{MI}⁷'. The system is marked with '(elec. pn.)' and '(bass)'.

A

E_{MI}⁷ F#_{MI}⁷

D⁹_{SUS} E_{MI}⁷

(sample bass line)

The second system of music is marked with 'A'. It features a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The bass line starts with a quarter note D3, followed by a quarter note E3, and then a quarter note F#3. The system is marked with 'E_{MI}⁷ F#_{MI}⁷' and 'D⁹_{SUS} E_{MI}⁷'. The system is marked with '(sample bass line)'.

E_{MI}⁷ F#_{MI}⁷

D⁹_{SUS} E_{MI}⁷

The third system of music is marked with 'E_{MI}⁷ F#_{MI}⁷' and 'D⁹_{SUS} E_{MI}⁷'. It features a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The bass line starts with a quarter note D3, followed by a quarter note E3, and then a quarter note F#3. The system is marked with 'E_{MI}⁷ F#_{MI}⁷' and 'D⁹_{SUS} E_{MI}⁷'.

B

A_{MI}⁷ B_{MI}⁷

D⁹_{SUS} E_{MI}⁷

C_{MA}⁷ C⁷ B_{MI}⁷

G⁹_{SUS} E⁷(#9) C^(#9)₇

The fourth system of music is marked with 'B'. It features a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The bass line starts with a quarter note D3, followed by a quarter note E3, and then a quarter note F#3. The system is marked with 'A_{MI}⁷ B_{MI}⁷' and 'D⁹_{SUS} E_{MI}⁷'. The system is marked with 'C_{MA}⁷ C⁷ B_{MI}⁷' and 'G⁹_{SUS} E⁷(#9) C^(#9)₇'.

(funkier)

C^(#9)₇

C⁹_{SUS}

B⁹_{SUS}

C_B

The fifth system of music is marked with '(funkier)'. It features a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The bass line starts with a quarter note D3, followed by a quarter note E3, and then a quarter note F#3. The system is marked with 'C^(#9)₇' and 'C⁹_{SUS}'. The system is marked with 'B⁹_{SUS}' and 'C_B'.

(Orig. feel)

C/B^b A^9_{sus} G^9_{sus} D^9_{sus} E_{MI}^7

(on repeat)

1. 2.

(add sop.)

E_{MI}^7

C (Solos)

Till Cue On Cue

(elec. pn. w/ sop.)

(Vamp till cue)

D.S. al Coda
(repeat to **A** before taking Coda)

E_{MI}^7

rall.

E_{MI}^7 A^9_{sus} G^9_{sus} D^9_{sus} E_{MI}^7

Letter C gets progressively louder and funkier.



Photo by Jim Marshall ©1988

THELONIOUS MONK

Monk's Mood

Med. Ballad

Thelonious Monk

A

Chords: $F_{m7}(\text{add } 11)$ $Bb7$ CMA^9 (CMA^9) $Dm7(b5)$ $G13(\#11)$ $Dbm7$ C Cb $Bb7$ $A7$

(bs.)

1. $E7(b9)$ $Eb7$ $Dm7(\text{add } 11)$ E^9_{sus} $Dm7(\text{add } 11)$ $Bb7(\#11)$

2. $Ab7(b5)$ $G13(b5)$ $Dbm7(\#11)$

(bs.)

B

Chords: B/C A/C Bb/C $F\#m7$ $F\#m7$ $B13(b9)$ $E6$

(bs.)

Chords: $A_{m7}(b5)$ $Ab9$ $G7_{sus}$ $G\#m7$ $A_{m7}(b5)$ $F13(\#11)$ $F_{m7}(\text{add } 11)$ $E_{b7}(\text{add } 11)$ $D_{m7}(\text{add } 11)$ $Bb7(\#11)$

C

Chords: $F_{m7}(\text{add } 11)$ $Bb7(\#11)$ CMA^9 (CMA^9) $Dm7(b5)$ $G13(\#11)$ $Dbm7$ C Cb

(bs.)

Chords: $Bb7$ $A7$ $E7(b9)$ $Eb7$ $Ab7(b5)$ $G13(b5)$ $Dbm7(\#11)$

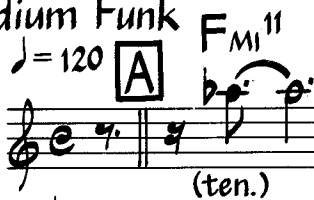
Anticipated chords at letter B are played on the beat for solos. Melody is upper line at letter B.
Written notes in bass clef are counter-melody. Bass plays written notes only where marked (4th & 5th bars of letters A & C, 4th bar of letter B).

Monkey's Uncle

Mitchell Foreman

Medium Funk

$\text{♩} = 120$ **A** F_{M11}
 (ten.)



G^b/F $b p.$



$F_{M11(b5)}$



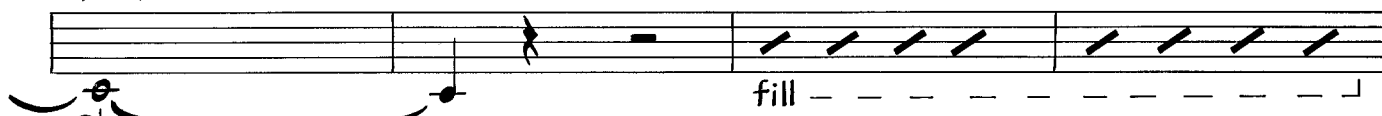
$b p.$



F_{M11}



fill — — — — —



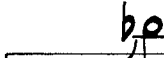
G^b/F $b p.$



$F_{M11(b5)}$



$b p.$



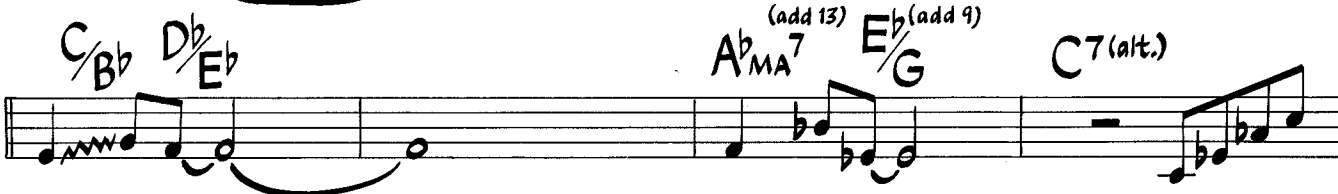
F_{M11}



C/B^b D^b/E^b A^b_{MA7} $E^b_{(add 9)}/G$ $C7(alt.)$


B

C/B^b D^b/E^b A^b_{MA7} $E^b_{(add 9)}/G$ $C7(alt.)$



F_{M11}



$N.C.$ $(3/4)$ $(3/4)$ $(3/4)$


C

D^b9



System 1 (Bars 1-6): Chords: $D^{b13}(\#11)$, $D^{b13}_{sus}(\flat 9)$. Melody: E/D , D/C , A/B , A^b/B^b .

System 2 (Bars 7-12): Chords: E^b_{MA7} , E^b_{MI7} , G^b/A^b , A^b/G^b , B/E , E^b_{MA7} . Includes a "fill" section.

System 3 (Bars 13-18): Chords: E^b_{MA7} , E^b_{MI7} , G^b/A^b , A^b/G^b , B/E , B^b/E^b . Includes a "fill" section.

System 4 (Bars 19-24): Chords: $N.C.$, F_{MI}^{11} . Includes a "fill" section.

System 5 (Bars 25-30): Chord: F_{MI}^{11} . Includes a "fill" section.

Solos on form (ABCD)
 After solos, D.C. al Coda

System 6 (Bars 31-36): Chord: F_{MI}^{11} . Includes a "fill" section.

Vamp, solo & fade

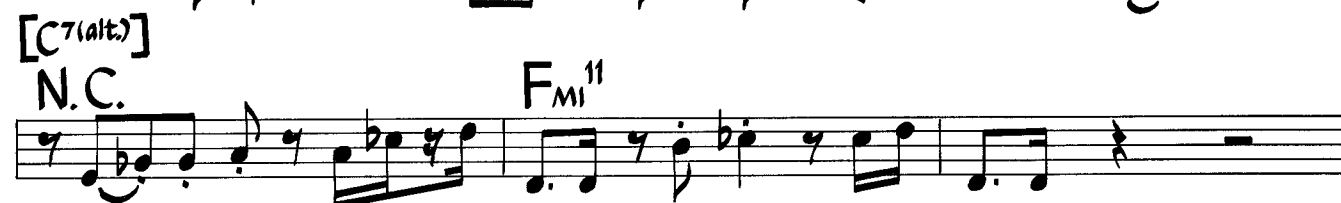
First 24 bars of letter A are written as 12 bars repeated in the keyboard and bass parts.

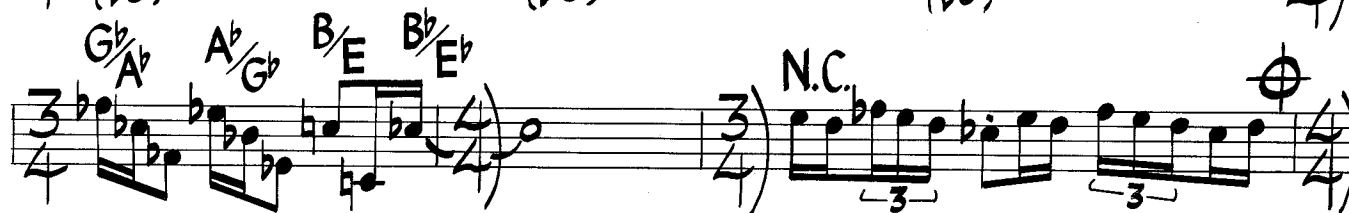
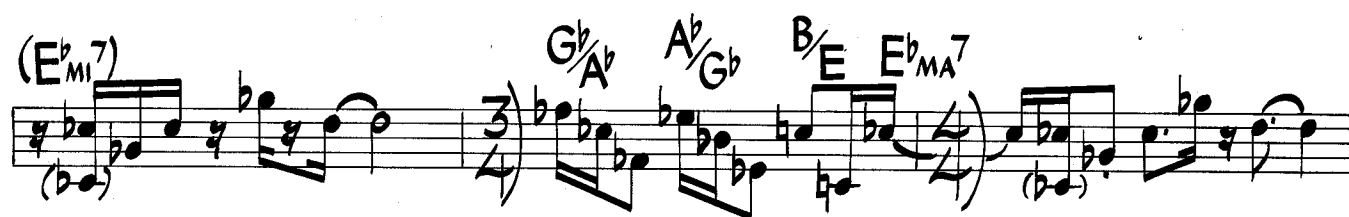
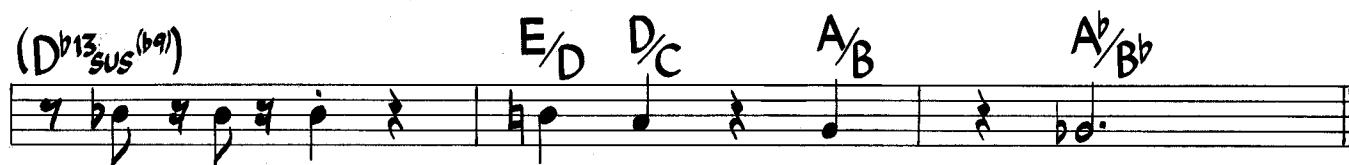
Monkey's Uncle (Bass)

Medium Funk

$\text{♩} = 120$

A





Solos on form (ABCD)
After solos, D.C. al Coda



Vamp & fade

Monkey's Uncle (Keyboard)

$\text{♩} = 120$ **A** F_{MI}^{11} (2)

G^b/F

$F_{MI}^{11} (b5)$

F_{MI}^{11}

B C/B^b D^b/E^b $A^b_{MA}^7 (add 13)$ $E^b_{/G} (add 9)$ N.C. $[C7(alt)]$

F_{MI}^{11} N.C. 3 4

C D^b9 $D^b13 (\#11)$

$D^b13_{sus} (b9)$ E/D D/C A/B A^b/B^b

D $E^b_{MA}^7$ $E^b_{MI}^7$ G^b/A^b A^b/G^b B/E $E^b_{MA}^7$

$E^b_{MA}^7$ $E^b_{MI}^7$ G^b/A^b A^b/G^b B/E B^b/E^b

B^b/E^b N.C. 3 4 F_{MI}^{11}

Φ F_{MI}^{11}

Φ F_{MI}^{11}

Solo on form (ABCD)
After solos, D.C. al Coda

Vamp & fade

Written comp figure at letter A is not used for solos. Bars 4 & 9 of letter B and bar 12 of letter D may be played as written during solos.

Moonlight In Vermont

Music by Karl Suessdorf
Lyric by John Blackburn

Med. Ballad

A

E^b6 C_{MI}^7 F_{MI}^7 B^b7 E^b6 C_{MI}^7 D^b9

Pen - nies in a stream, Fall - ing leaves, a sy - ca - more,

F_{MI}^7 B^b9_{sus} E^b6 (B^b9_{sus}) E^b6 C_{MI}^7 F_{MI}^7 B^b7

Moon - light in Ver - mont. I - cy fin - ger waves,

E^b6 C_{MI}^7 D^b9 F_{MI}^7 B^b9_{sus} E^b6

Ski trails on a moun - tain - side, Snow - light in Ver - mont.

B

A_{MI}^7 D^7 G_{MA}^7 E_{MI}^7

Tel - e - graph ca - bles, they sing down the high - way and

A_{MI}^7 D^7 G_{MA}^7 $B^b_{MI}^7$ E^b7

trav - el each bend in the road, Peo - ple who meet in this

$A^b_{MA}^7$ F_{MI}^7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ $B^b7(\#5)$

ro - man - tic set - ting are so hyp - no - tized by the love - ly

C

E^b6 C_{MI}^7 F_{MI}^7 B^b7 E^b6 C_{MI}^7

Eve - ning sum - mer breeze, Warb - ling of a

D^b9 F_{MI}^7 B^b9_{sus} E^b6

mead - ow - lark, Moon - light in Ver - mont.

(Ending)

F^9 E^9 E^b6

You and I and moon - light in Ver - mont.

(rit.)

Mornin'

Al Jarreau
David Foster
Jay Graydon

Medium Funk Shuffle
($\frac{1}{16}$ notes swing)

Medium Funk Shuffle
 1/16 notes swing)
 ♩ = 91

A

1. Mor-nin' Mis-ter Rad-i-o, Morn-in' lit-tle Cher-i-os, Morn-in' Sis-ter Or-i-ole,
 (DMA⁷ B^{mi} G^{MA} E^{mi})
 Did I tell you ev-ry-thing is fine in my
 mind?

B

2. 'Scuse me if I
 sing, My heart has found its wings. Search-in' high and
 low, And now at last I know. D.C. (3rd verse)
 al Coda One (♩)

C

My heart will soar with love that's
 rare and real, My smil-ing face will feel
 (synth.)

ev - 'ry cloud. Then high - er still, _____

$C\sharp_{MI}7(\flat 5)$ $F\sharp 7(\flat 5)$ B_{MA}^9 $C\sharp_{MI}7$ $G\sharp_{MI}7$

be - yond the blue, un - til I know I

$C\sharp 13$ $C\sharp 7(\flat 5)$ $F\sharp_{MA}^9$ $D\sharp_{MI}7$

(cresc.) can, like an - y man, reach out my hand and touch the face of

$G\sharp_{MI}7$ $A\sharp_{MI}7$ B_{MA}^7 $B/C\sharp$ $C\sharp 7$ $B/C\sharp$ $C\sharp 7$

D_{MA}^7 D_{MA}^7 $A_{MI}7$ $G_{MI}7$ $A_{MI}7$

God.

ff

D.S. (synth. solo for 8) al 2nd ending
al Coda Two (Φ^2).

Φ^2

Morn-in' Mis - ter — Ra - di - o, — Morn-in' lit - tle — Cher - i - os, —

$E\flat_{MA}^7$ $E\flat_{MA}^7$ $C_{MI}7$ $A\flat_{MA}^7$ $F_{MI}7$ $B\flat_{MI}7$ $A\flat/B\flat$

Morn-in' Sis - ter — Or - i - ole, — Did I tell — you that ev-'ry-thing here is just fine

$B\flat_{MI}7$ $A\flat/B\flat$ $E\flat_{MA}^7$ $E\flat_{MA}^7$ $B\flat_{MI}7$ $A\flat_{MI}7$ $B\flat_{MI}7$

in my mind? —

Vamp, scat, and fade
(After 1st x, voice scats.)sample bass
line at A: D_{MA}^7

(etc.)

Guitar figure in the Intro is played at letters A, B and Coda Two; notes are changed to fit chords.
Chords in parentheses at letter A are used every time but the first.

2nd VERSE
Mornin' Mr. Shoe Shine Man
Shine 'em bright in white and tan.
My Baby said she loves me and
Need I tell you that everything here
Is just fine, in my mind.

3rd VERSE
Mornin' Mr. Golden Gate.
I should walk but I can't wait.
I can't wait to set it straight.
I was shakin' but now I am
Makin' it fine, Here in my mind.

Med. Samba/Funk

Morning Dance

Jay Beckenstein
(As played by Spyro Gyra)

♩ = 101 (Intro)

(bs. tacet) (steel drums)

(bs.)

(bs. simile) (ten.)

A

B

F $E_{M1}7(b5)$ $E^b7(b5)$ $D_{M1}7$ $G7$

C^9_{sus}

sample ten. fill — — — — —

Solo on form (AAB)
 After solos, D.S. al Coda

C^9_{sus} $C^{\#9}_{sus}$

$F^{\#}$ $F^{\#}/A^{\#}$ $B_{M1}7$ $E7$

(Vamp, solo & fade)

Melody is played with some variation.

Mr. Clean

Weldon Irvine

(As played by Freddie Hubbard)

Half-Time Funk/Rock

$$d = 82$$

Half-time Funk/Rock
♩ = 82

(As played by Freddie Hubbard)

(bass)

(7x's)

(trp. & ten.)

A

S

F_{Mi}7

F_{Mi}7

F_{Mi}7

D^b dorian
F

F_{Mi}7

drums tacet

N.C.

(last x)

(fine)

B

(Solos)

F_{Mi}7

(Vamp & solo till cue)

(On Cue) (horns)

drums tacet

N.C.

(gtr.)

(to **B** for next solo;
after solos, D.S. al fine)

Tenor sounds one octave lower than written.

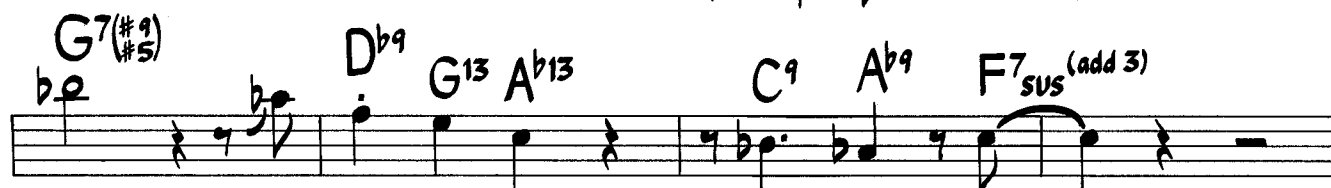
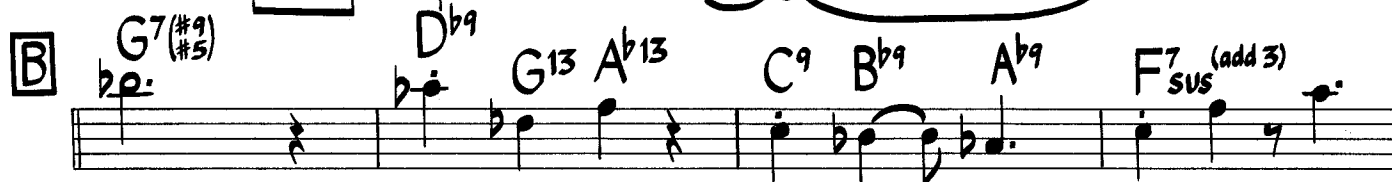
Note and chord on beat 4 of bar 5 of letter A may be played on the 'and of 4'.

Medium Swing/Shuffle

Mr. Gone

Josef Zawinul

(As played by Weather Report)



(Solos) (chords optional)*

[C] $G^{7(\sharp 9)}$ B^9 G^{13} A^{b13} C^9 B^{b9} A^{b9} **Till Cue** F^{13} **On Cue** F^{13}

(bs.) (etc.) (under solo)

(to **[C]** for more choruses after solos, D. S. al Coda)

ϕ N.C. G^{sus} E^{sus} $E^{b sus}$ G^{sus} $B^{b sus}$ G^{sus} $B^{b sus}$ $F^{7 sus}$

($F^{7 sus}$)

(bs.)

(Vamp, Solo & Fade)
(quick fade on recording)

Chords at letter B follow the rhythm of the melody.

*may also solo around F7 (F mixolydian scale)

Dave Frishberg

Med. Samba

$$d = 92$$

Med. Samba
♩ = 92

G_{M1} **F_{M1}⁹** **B^b13** **E^b** **D7(#9)**

(pn.)

G_{M1} **F_{M1}⁹** **B^b13** **E^b**

D7(#9) **G^(add9)** break — — — — —

A **D_{M1}7(b5)** **/G**

pressed touch mire with my at - tor - ney Bern - ie, I'm im -
touch with my at - tor - ney Bern - ie, In a
mire my at - tor - ney Bern - ie, I ad -

D_{M1}7(b5) **/G** **(C#07)** **(dr.) break** **(↓)**

pressed clutch mire with his in - flu - en - tial friends; (pn., w/ bs. 8^{va} b.) — — — — — He's got
he can speed right to the scene; stuff; And if I'm
an - y guy who knows his Sure we

F_{M1}7 **B^b9** **E^b_{M1}7**

ver - y big con - nec - tions, so I fol - low his di - rec -
locked up in the jail — — — — — with one the phone call for my bail,
blew a cou - ple ven - tures with the coun - ter - feit de - ben -

A^b9 **D^b_{MA}7** **G^b_{MA}9**

- tions, Bern - ie knows his way a - round — — — — — And so I
— he says to call his club col - lect — — — — — Or deal di -
- tures, but you win a few, you lose — — — — — a few, like

C_{M1}7 **F7(b9)** **A_{M1}7** **D7** **G7**

al - ways do what Bern - ie rec - com - mends. I am
rect - ly with his an - swer - ing mach - ine. When I
Bern - ie says, you keep on hang - in' tough. Thanks to

B $D_{MI}7(b5) / G$

blessed with my at - tor - ney Bern - ie, I'm im-
dine with my at - tor - ney Bern - ie, He buys
you my at - tor - ney Bern - ie, Thanks to

$D_{MI}7(b5) / G$ $(C\#07)$ $(dr.)$ break - - -

pressed with the way he runs - the store; rack; (pn., w/ bs. 8va b) - - - He's got
wine from the rare im - port - ed do; That's cause
you, I'm con - sid - ered well - to - do; Sure, I

$F_{MI}7$ $Bb9$ $Eb_{MI}7$

Dodg - er sea - son box - es, and an of - fice full of fox -
Bern - ie is a pur - ist, not your pol - y - es - ter tour -
made out like a ban - dit, just ex - act - ly like you planned -

$Ab9$ $Db_{MA}7$ $Gb_{MA}9$

- es, It's a - maz - ing all the 'dif - frent things your
- ist, Bern - ie waves the glass a - round a - while, then
it, But, like Mur - ray, my ac - count - ant told me

$C_{MI}7$ $F7(b9)$ $Ab9(\#11)$ $G9$ break - - -

av' - rage guy might need a law - yer for. Bern - ie tells me
takes a sip, and al - ways sends it back.
yes - ter - day, I owe it all to you.

C $F9sus$ $Bb_{MA}7$ break - - - $D9sus$ $G_{MA}7$ break - - -

what to - - - do, Bern - ie lays it on the - - - line. Bern - ie says we

$F9sus$ $Bb_{MA}7$ break - - - $D9sus$ $(D7(\#5))$

sue, we - - - sue, Bern - ie says we sign, we sign - - -

G_{MI} $F_{MI}9$ $Bb13$ Eb $D7(\#9)$ $(3x's)$

(pn.)

$(3rd \times take Coda)$

Eb $D7(b9)$ break - - - G bass

on the dot - ted line. (pn.)

Med. Swing

My Romance

Music by Richard Rodgers
Lyric by Lorenz Hart

[A] $C_{MA}^7(F_{MA}^7)$ E_{MI}^7 (A_{MI}^7) E_{b0}^7 D_{MI}^7 G^7 C_{MA}^7 $E^7(\#5)$

My ro - mance does - n't have to have a moon in the sky, My ro -

A_{MI} $E^7(\#5)$ A_{MI}^7 $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 C^7

mance does - n't need a blue la - goon stand - ing by; No

$F_{MA}^7(B^b9)$ C_{MA}^7 C^7 $F_{MA}^7(B^b9)$ C_{MA}^7

month of May, no twink - ling stars, No

$F\#_{MI}^7(b5)$ B^7 E_{MI}^7 B^b13 A_{MI}^9 D^{13} D_{MI}^7 G^7

hide - a - way, no soft gui - tars. My ro -

[B] $C_{MA}^7(F_{MA}^7)$ E_{MI}^7 (A_{MI}^7) E_{b0}^7 D_{MI}^7 G^7 C_{MA}^7 $E^7(\#5)$

mance does - n't need a cas - tle ris - ing in Spain, Nor a

A_{MI} $E^7(\#5)$ A_{MI} $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 C^7

dance to a con - stant - ly sur - pris - ing re - frain. Wide a

F_{MA}^7 $A^7(\#5)$ D_{MI}^7 D_{MI}^7/C $B_{MI}^7(b5)$ E^7 A_{MI} A^b7

wake I can make my most fan - tas - tic dreams come true; My ro -

C_{MA}^7/G A_{MI}^7 D_{MI}^7 G^7 C^6 $(A_{MI}^7 D_{MI}^7 G^7)$

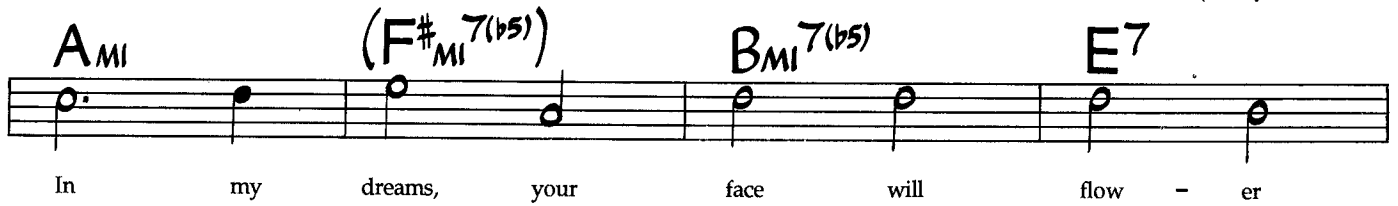
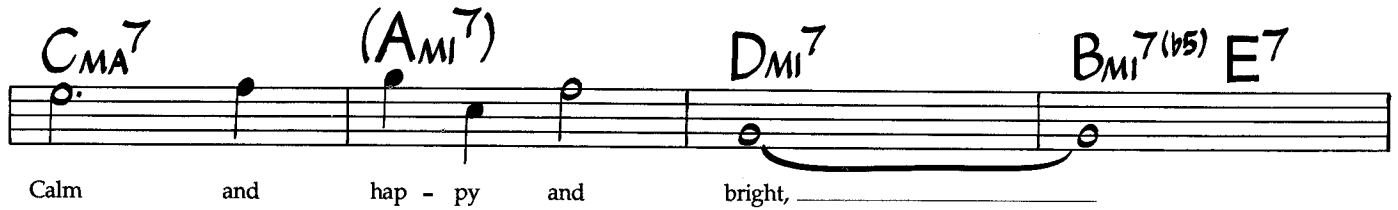
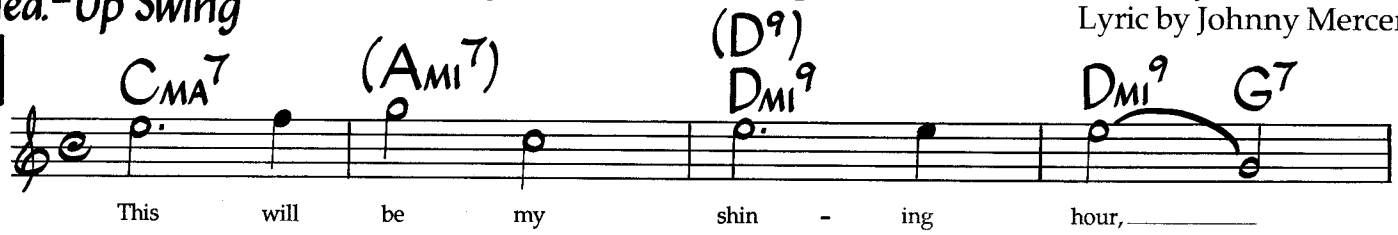
mance does - n't need a thing but you.

My Shining Hour

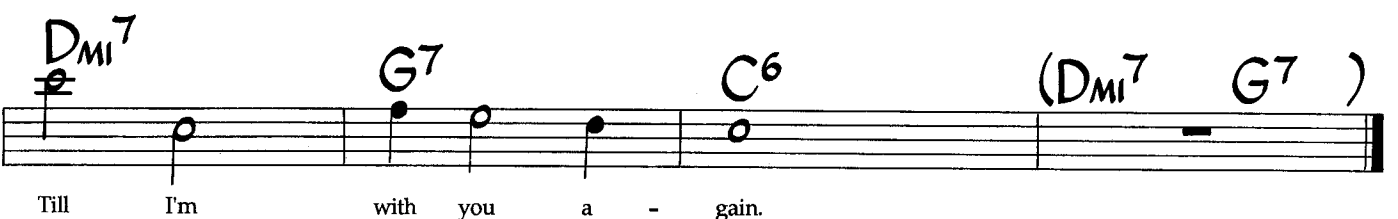
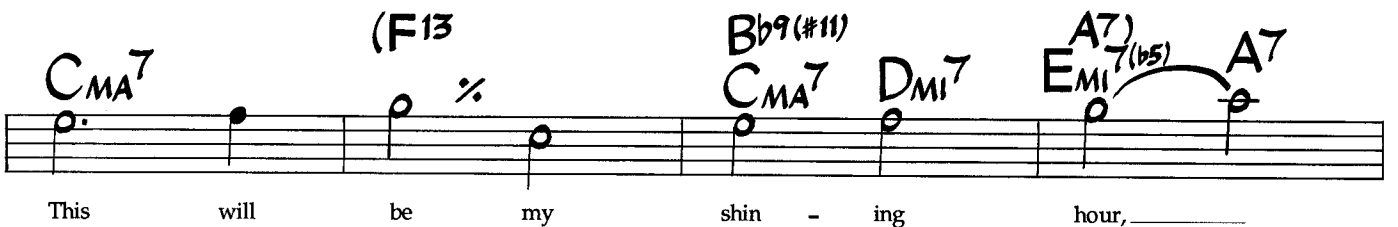
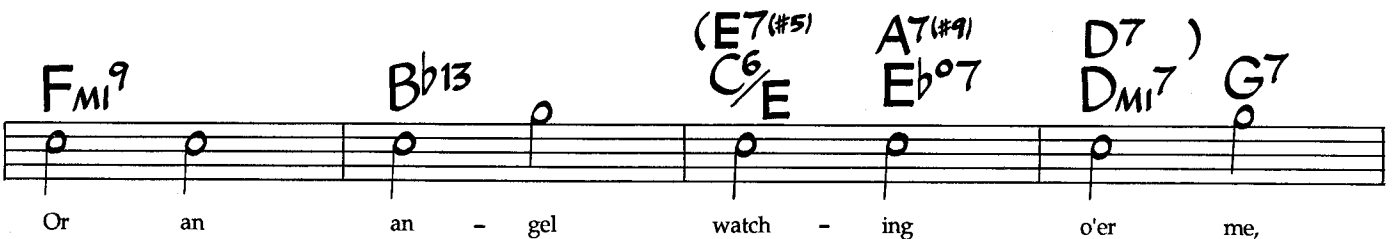
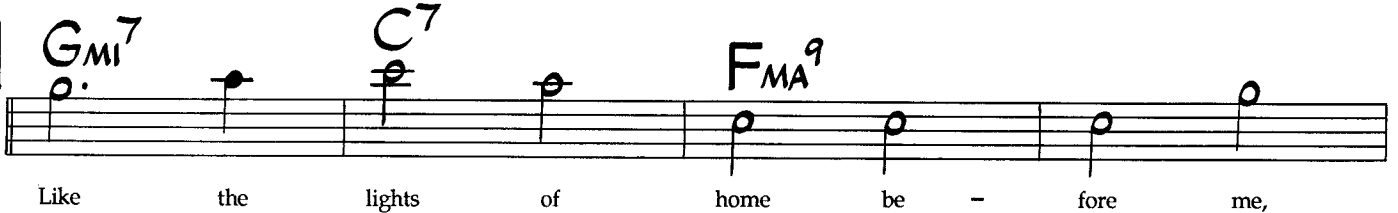
Music by Harold Arlen
Lyric by Johnny Mercer

Med.-Up Swing

A



B



Nature Boy

Eden Ahbez

Med. Ballad*

A

There was a boy, A ver- y strange en- chant- ed boy, They say he wan- dered

ver- y far, ver- y far, o- ver land and sea; A

lit- tle shy and sad of eye, But

ver- y wise was he. And

B

then one day, One mag- ic day he came my way, And as we spoke of

man- y things, fools and kings, this he said to me: The

great- est thing you'll ev- er learn is

just to love and be loved in re- turn.

7th bar of letters A & B were originally 2 bars each. Melody is straight eighths, though rather freely interpreted rhythmically.

Medium Swing
♩ = 108

Nefertiti

Wayne Shorter
(As played by Miles Davis)

(ten. & trp.)

$A^b_{MA} 7(b5)$ D^b_{sus} $G_{MI} 7(b5)$ $C 7(b9)$

$B_{MA} 9$ $B_{MA} 9(b5)$ $B^b_{MI} 7(b5)$ $E^b 7(b9)$

$E_{MA} 7$ $D_{MA} 7/A$ $(D7(alt.))$
 B^b
 $A^b 13(\#11)$ $E^{(add 9)}$
 $F^\#$

E^9_{sus} $E^b 13(b5)$ $B^b_{MI} 9(MA 7)$ $E^b 13(b5)$

No solos; melody is repeated
many times; fade on cue to end.

Tritone substitutions may be used
for certain chords: $A^b 13(\#11) \rightarrow D7(alt.)$
 $E^b 13(b5) \rightarrow A7(alt.)$

Never Givin' Up

Med. Funk/Samba

Al Jarreau
Tom Canning

$\text{♩} = 102$ D^6 (Intro)

mf (pn.)

f (pn.)

(str.)

(str.)

A *mf* - fraid that I had missed the chance of a life - time.

And by the way, I've tum - bled with ro - mance, girl, and I

won't cry, But now I'm

B Search-ing ev - 'ry star, (I go on) Search-ing near and far, (Ev - 'ry)

*A*_{MI}^{7(b5)} *A*^b_{MA}⁷*B*^b/*C* *C*^{7(b9)} *D*^b^{7(b5)}*B*^b₉*sus* *A*_{MI}⁹ *D*^{7(b9)}

dawn) Till I find our one spir - it, fly - ing high, fly - ing high. I'll

C *G*_{MA}⁷ *E*_{MI}⁷ *C*_{MA}⁷ *C*_{MI}⁷ *D*_{MI}⁷

f Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

*G*_{MA}⁷ *E*_{MI}⁷ *C*_{MA}⁷ *C*_{MI}⁷ *D*_{MI}⁷

Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

*G*_{MA}⁷ *E*_{MI}⁷ *C*_{MA}⁷ *C*_{MI}⁷ *D*[#]_{MI}⁷

Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

*E*_{MI} *G*/*D* ^{1.} *C*[#]_{MI}^{7(b5)} *D*⁹*sus* *E*_{MI} *D*[#] *G*/*D* *C*[#]_{MI}^{7(b5)}

I'll be con - tent in time, Hmmm, I'm gon - na be con - tent in time.

*C*_{MA}⁷ *A*^b_{MA}⁷*B*^b *B*^b^{7(b9)} ^{2.} *C*[#]_{MI}^{7(b5)} *D*¹³*sus* *D*^{13(b9)}

(synth.) 2. And so to - day (time) I'll

(D.S. al Coda)

*E*_{MI} *G*/*D* *C*[#]_{MI}^{7(b5)} (pn.) *D*⁶

I'll be con - tent, I'm gon - na be con - tent in time. *mf* V.S.

2ND Verse

I think I'll take the chance of a life time. And by the way, I'm falling for romance, girl, and I don't mind how much I cry
See I'm reaching for the sun (Angels sing). Love has just begun (Who would think) Two could turn to one.

Lyrics in parentheses are background vocals.

(Continued on next page)

G/C F13 E_{MI}7 C_{MI}9 E_b/F (gtr., 8va b.) III

D B_bMA7 (bass funkier) G_{MI}7 E_bMA7 E_bMI7 F_{MI}7

f Nev-er give it up, nev-er gon-na give it up, e-ven when this life ____ is o-ver, ____

B_bMA7 G_{MI}7 E_bMA7 E_bMI7 F_{MI}7

Nev-er give it up, nev-er gon-na give it up, e-ven when this life ____ is o-ver, ____

B_bMA7 G_{MI}7 E_bMA7 E_bMI7 F_{MI}7

Nev-er give it up, nev-er gon-na give it up, e-ven when this life ____ is o-ver, ____

1. G_{MI} B_b/F E_{MI}7(b5) F₁₃SUS F₁₃(b9) 2. G_{MI} B_b/F E_{MI}7(b5) A_b13SUS A_b13(b9)

I'll be con-tent ____ in time. ____ I'll ____ be ____ con-tent, I'm gon-na be con-tent

E D_bMA7 B_bMI7 1., 2. G_bMA7 G_bMI7 A_bMI7 3. G_bMA7 G_bMI7 A_bMI7

Nev-er gon-na give it up, ____ (no, no, no, ____ no, not I,) ____ (No, no, no ____ no not I,) ____

B_bMI D_b/A_b G_{MI}7(b5) A_b13SUS A_b13(b9)

I'll be con-tent ____ in time. ____ Vamp & fade on **E**

(Intro) Sample bass lines: D6 G/C F13 E_{MI}7 etc. **A** E_bMA7 G7 etc.

C GMA7 E_{MI}7 CMA7 C_{MI}7 D_{MI}7 **D** B_bMA7 G_{MI}7 E_bMA7 E_bMI7 F_{MI}7 etc.

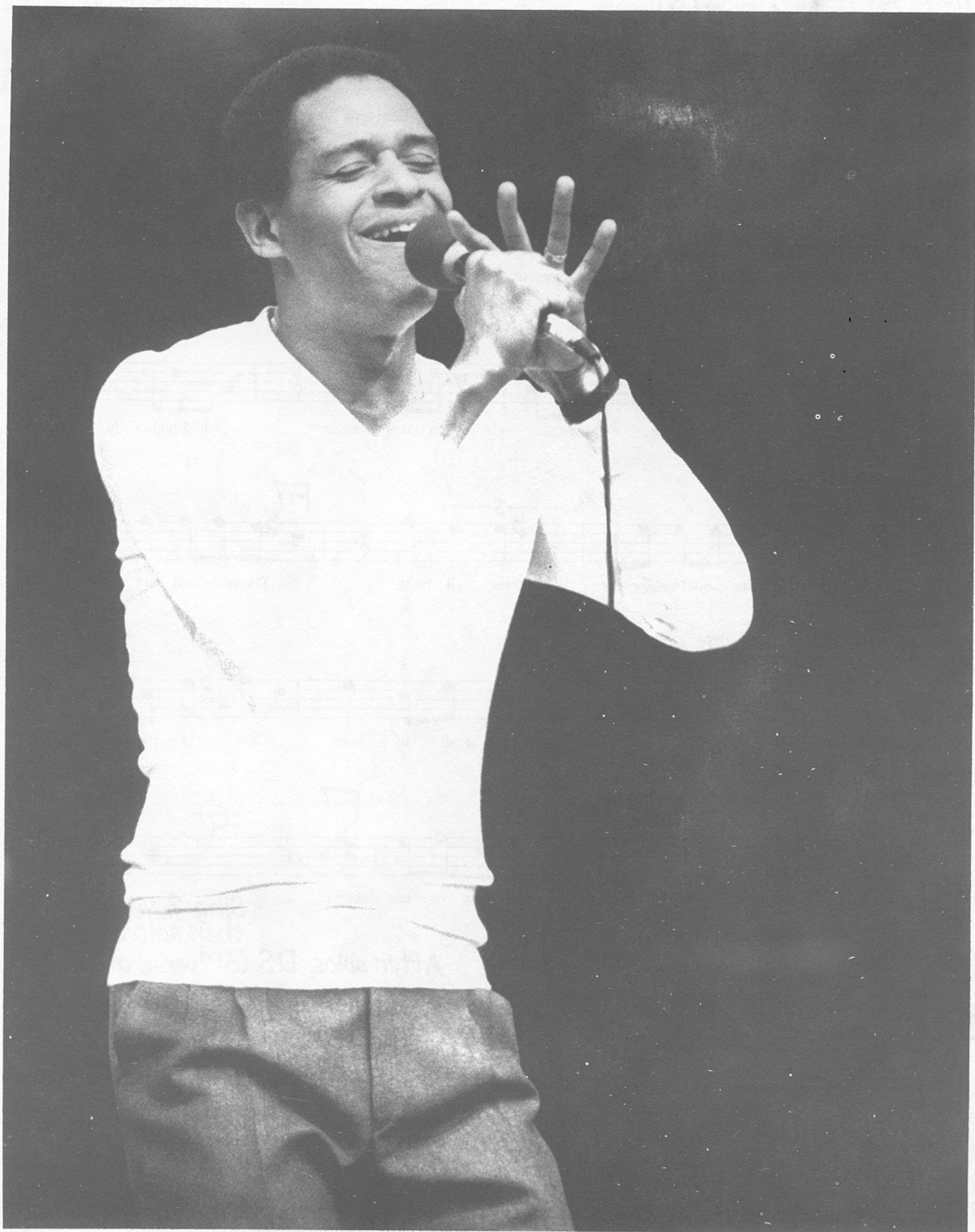


Photo by Tom Copi ©1988

AL JARREAU

Never Make Your Move Too Soon

Med. Rock

Music by Nesbert "Stix" Hooper

Lyric by Will Jennings

(As played by The Crusaders)

Med. Rock $\text{♩} = 114$ (Intro) (F7) ~~S~~ A

14 (Intro) (F7) (As played by The Crusaders)

l. Three days of snow in Birm - ing - ham, — Thought you would won - der

(F7) 

(F7)  No com- fort on the tel - e - phone, —

F7

moved a - way and left me all of your bills to pay,

move too soon. _____ Sing 2 verses,
then solo on **A**;
After solos, D.S. (3rd verse) al Coda

[illegible]

(molto rit.)

Ending may be played instrumentally (without vocal).
Melody is freely interpreted and varies with each verse.

Never Make Your Move Too Soon (Rhythm Section)

Med. Rock

$\text{♩} = 114$

(Intro) (4x's) (pn. simile)

F7 (bs.)

[A] F7 (bs.) (7)

B $\flat$ 7

F7

G7(b9) C7(#5) F7

Head is played twice;
then solos on [A];
after solos, D.S. al Coda.

F7 G7(b9) C7(#5) F7

(F7) G7(b9) C7(#5) (Slow Swing) F7 A B $\flat$ 7 B $\flat$ 7 F $\flat$ C7(#5) F7

2nd VERSE

You left me with a Keno card,
This life in Vegas sure ain't hard,
I ran it up to fifty grand,
Cashed in and held it in my hand,
That kind of word can get around
And make a lost love turn up found,
I hear you knockin' at my door
But you know you ain't livin' here no more,
It's too bad, baby, I think you made your move too soon.

3rd VERSE

I've been from Spain to Tokyo,
From Africa to Ohio,
I never try to make the news,
I'm just a man who plays the blues,
I take my loving everywhere,
I come back and they still care,
One love ahead, one love behind,
One in my arms and one on my mind,
One thing they know: I never make my move too soon.

Bass line varies somewhat for solos.

Played as a shuffle on Ernestine Anderson's LP of the same name. Bass & piano play shuffle instead of written line.

Nigerian Marketplace

Medium Latin

Oscar Peterson

J = 114

carum Latin

♩ = 114

A_{MI}⁹ (pn.) (4x's) A_{MI}⁹ (bs.)

(A_{MI}⁹) G_{MI}⁹

F_{MI}⁹ E⁹(#11)

E^b_{MA}⁹(#11) trmw

[A^b_{MI}⁹ E^b_{MA}⁷ F_{MI}⁷ E^b_{MA}⁷ G_{MI}⁷ C⁷(#5)] (pn.)

[B] A^b_{MI}¹¹ B^b_{MI}⁷ C^b_{MA}⁷ A^b_{MI} B^b_{MI}⁷ C^b_{MA}⁷ E^b_{MA}⁷ F_{MI}⁷ E^b_{MA}⁷ G_{MI}⁷ C⁷(alt) G^b13

[F_{MI}⁹ F_{MI}⁷ G_{MI}⁷ A^b_{MA}⁷ A_{MI}⁷(bs) B^b13 B^b9_{SUS} B^b13(b9) E^b_{MA}⁷ E^b_{MA}⁷]

1. 2. E^b_{MA}⁷

bass fill ———

[illegible]

bass line for bars
5 & 6 of letter **B**:

[illegible]

Solo on form (AABBC)
after solos, D.S. al Fine

Use chords in brackets for solos at letter B. Solos evolve into a funky boogaloo feel.

Med. Swing $\frac{6}{4}$
 $\text{♩} = 124$

Nightlake

Richie Beirach
 (As played by John Abercrombie)

First system of music. Treble clef, 6/4 time. Key signature: one flat (Bb). The system consists of three measures. The first measure has a guitar and piano part with a triplet of eighth notes. The second measure has a guitar part with a triplet of eighth notes. The third measure has a guitar part with a triplet of eighth notes. Chords are indicated below the bass line: $D^b_{MI}(\text{b}13 \text{ MA}7)$, $F_{MI}^9(\text{MA}7)$, and A^b/E .

Second system of music. Treble clef, 6/4 time. Key signature: one flat (Bb). The system consists of three measures. The first measure has a guitar part with a triplet of eighth notes. The second measure has a guitar part with a triplet of eighth notes. The third measure has a guitar part with a triplet of eighth notes. Chords are indicated below the bass line: $D^b_{MA}7(\#11)$, $D^{\circ}7$, and $E_{MA}7/E^b$. There are also markings for (pn.) and (bs.) with slurs.

Third system of music. Treble clef, 6/4 time. Key signature: one flat (Bb). The system consists of three measures. The first measure has a guitar part with a triplet of eighth notes. The second measure has a guitar part with a triplet of eighth notes. The third measure has a guitar part with a triplet of eighth notes. Chords are indicated below the bass line: D/E^b , $D^b_{MA}7/E^b$, and $F^{\#}_{MI}(\text{MA}7) F7(\#9)$.

Fourth system of music. Treble clef, 6/4 time. Key signature: one flat (Bb). The system consists of four measures. The first measure has a guitar part with a triplet of eighth notes. The second measure has a guitar part with a triplet of eighth notes. The third measure has a guitar part with a triplet of eighth notes. The fourth measure has a guitar part with a triplet of eighth notes. Chords are indicated below the bass line: $B^b_{MI}(\text{add } 11) F7(\#9)$, $F7(\#9)$, $B^b_{MI}(\text{add } 11) F7(\#9)$, and $(B_{MA}7/F) F7(\#9)$. There is a "gtr. fill" marking above the first measure.

(Ending)

Fifth system of music. Treble clef, 6/4 time. Key signature: one flat (Bb). The system consists of three measures. The first measure has a guitar part with a triplet of eighth notes. The second measure has a guitar part with a triplet of eighth notes. The third measure has a guitar part with a triplet of eighth notes. Chords are indicated below the bass line: $B^b_{MI}(\text{add } 11) F7(\#9)$, $F7(\#9)$, and D_{MI}^9 . There is a "gtr. fill" marking above the first measure and a "molto rit." marking above the second measure.

Chord in parenthesis is alternate change.

Head is played twice before and after solos

Med. Samba (Intro)

No Me Esqueca

Joe Henderson

$\text{♩} = 114$ (alto trb. ten.) (2nd x only)

(pn. tacet till [A])

(1st x: bs. w/ trb.)
(2nd x: bs. alone)

(ten. & trb. 8va b.)

1. (ten.) break ———

2. break ———

(fine)

[A] D13sus (time) A_{MI}7

F13sus (time) C_{MI}7 (F13)

B_bMA7 B_bMI7 E_b7 A_bMA7 A_bMI7 D_b7

(G_{MI}7 C7) G_b7(#11)

G_bMA7 F_{MA}7 E7(#9)

2.

(Solos)

[B] A_{mi}^7 C_{mi}^7 (F^{13})

Bb_{MA}^7 Bb_{mi}^7 E^b7 Ab_{MA}^7 Ab_{mi}^7 D^b7

$(G_{mi}^7 \quad C^7)$

$G^b_{MA}^7$ $(G^b7(\#11))$ F_{MA}^7 $E7(\#9)$

After solos, continue to **[C]**

[C] A_{mi}^7

(alto, w/ ten. & trb. 8^{va} b.)

C_{mi}^7 (alto) Bb_{MA}^7

(trb. (ten.)) (ten. & trb. 8^{va} b.)

break — Ab_{MA}^7 break — $G^b_{MA}^7$

break — F_{MA}^7 $E7(\#9)$ 1. $E7(\#9)$ 2.

Play head **[A]** twice, then D.C. al fine

Fast Samba/Funk

Not Ethiopia

Michael Brecker

(As played by The Brecker Bros.)

$\text{♩} = 152$

$B^b_{MA}7 A^b_{MI}7 D^b/G^b D/E E/D F/C B_{MA}7(b5)$

(trp.)
(ten.)

 F^7_{sus} (piano fills lightly)

16

A F^7_{sus}

f (pn. w/ ten. 8^{va} b.)

(ten.)
(trp.)
(trb.)

F^7_{sus}

(trp.)
(ten.)
(trb.)

$E^b_{sus} F$

F^7_{sus}

(ten.)
(trp.)
(trb.)

F^7_{sus} break

1. E^b (add 9) (omit 3)

D_{MI}/E^b

(ten.)
(trp.)
(trb.)

2. $B^b_{sus}(b9)$

(trp.)
(trb.)
(ten.)

B $F/D^b E^b_{MA}7(b5) C^b_{MA}7(b5)$

(trp. w/ ten.)

(trp.)
(ten.)

(Half-Time Feel)

$C^b_{MA}7(b5) D^b/C^b$

F/E^b 3 $E_{MA}7(b5) D^b/E^b$

(unis.)

$D^b/E^b D^b/D$

$F/D^b G/A^b G^b_{MA}7(b5)$

$G^b_{MA}7(b5)$

C (Orig. Feel) $F7_{sus}$

(pn. w/ ten. 8va b.)

(ten. trp. trb.)

$F7_{sus}$

F (trp. ten. trb.) E^b_{sus} F

$F7_{sus}$

(ten. trp. trb.)

$F7_{sus}$ break

E^b (add 9 omit 3) Dm/E^b

$B^b_{MA}7$ $A^b_{mi}7$ D^b/G^b D/E (ten. trp. trb.) E/D F/C $B_{MA}7(b5)$

$B_{MA}7(b5)$

D (Solos) $F7_{sus}$

32

E B^b7_{sus} B^b13_{sus} $C^b_{MA}7/B^b$ $B^b_{mi}9(E^b)$

4 4 4 4

$B_{MA}7$ B^b13_{sus} $C^b_{MA}7/B^b$ $G^b_{MA}7(b5)$

4 4 4 4

F (On Cue) $F7_{sus}$

16

Play letter **F** to end each solo

Horn parts at letters A & C are all played one octave lower than written.

To **D** for more solos;
After solos, D. S. al Coda.

$B^b_{MA}7$ $A^b_{mi}7$ D^b/G^b D/E E/D F/C $B_{MA}7(b5)$

Nothing Personal

Bright Swing

Don Grolnick

(As played by Michael Brecker)

(Intro) (pn. fill) (Vamp till cue)

A (On cue) (bs.)

(ten. w/ pn. 8^{va} b.)

G_{M1}

G_{M1}

(C_{M1}⁷)
C⁷

G_{M1}

(F⁷ E⁷)

(piano fill) — — — — —

Chords: E^b7 and $D7$

(bs. walks in 4)

(bs. & dr. only) — — — — —

Chord: G_{m1}

Solo on form (A); after solos, D.C. al Coda
(play opening vamp 4x's only, take Coda on repeat
of head)



(tenor fill) — — — — —

Chords: E^b7 and $D7$

(bs. walks in 4)

(bs. & dr. only) — — — — —

Chords: G_{m1} and $(F^7 E^7)$

(tenor fill) — — — — —

Chords: E^b7 , $D7$, and G_{m1}

(bs. walks in 4)

No chords on Gm1 sections during head. Chords in parentheses are for solos (optional). Bass plays written line for first chorus of each solo, then walks in 4 for subsequent choruses. Head is played twice before and after solos.
Indeterminate pitches (bars 8, 11, & 16 of letter A) are accompanied by drum and piano punches.

Med. Swing (Intro)

Off Minor

Thelonious Monk

(solo pn.)

(G_{M1})

(B^b13(^b9))

(L.H.) (R.H.)

(fine)

(add bs. & dr.)

A

G_{M1} C[#]7 F[#]7 B_{M1}7 B^b7 E^b_{MA}7 D7

(sax)

G_{M1} B^b13(^b9) (pn.) (D^b13(^b9)) (pn.)

(bs.) (bs. walks)

B

D^b_{MA}7 D7 B^b_{M1}7 E^b7(^b5) (B_{M1}7 E F[#] E F[#] E) E13(^b9)

(pn.)

E_{M1}7 A⁹_{SUS} A7 D13(^b9)

C

GMI C#7 F#7 Bmi7 Bb7 EbMA7 D7
 (sax)

GMI Bb13 (pn.) (D13 (pn.)) (bs. walks)
 (bs.)

Solo on form (AABC);
 After solos, D.S., play head,
 then D.C. al fine.

No kicks during solos. Bass and drums may play on D.C. al fine. First notes of letters A & C may be anticipated by an eighth note each time.
 Chords in parentheses are not played by piano during head.

Medium-Up Swing
♩ = 224

Oleo

Sonny Rollins
(As played by Miles Davis)

A B^b6 $G_{mi}7$ $C_{mi}7$ $F7$ B^b6 $G7$
(trp. w/ ten. 8^{va} b.)

$C_{mi}7$ $F7$ B^b6 B^b7 E^b6 $E^b_{mi}6$

$D_{mi}7$ $G_{mi}7$ | 1. $C_{mi}7$ $F7$ | 2. $C_{mi}7$ $F7$ B^b6

B $D7$ $G7$ $C7$ $F7$
instr. fill

C B^b6 $G_{mi}7$ $C_{mi}7$ $F7$ B^b6 $G7$ $C_{mi}7$ $F7$

B^b6 B^b7 E^b6 $E^b_{mi}6$ $D_{mi}7$ $G_{mi}7$ $C_{mi}7$ $F7$ B^b6

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Solo on form (AABC)
("Rhythm Changes")

Med. - Slow Bossa Nova

Once I Loved

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert

Chords: B_MI⁷, E⁹(#5), A_MA⁷, B^bo⁷, B_MI⁷, C^o7, C[#]_MI⁷, A_MI⁷, D⁹(#5), G_MA⁷, G[#]_MI⁷(b5), C[#]7, F[#]_MA⁷, F[#]7, F[#]_MA⁷, B⁷, E_MA⁷, A⁷, D_MA⁷, D[#]o⁷, D_MI⁶, F[#]7/C[#], C⁷(b5), B⁷, B_MI⁷, (C[#]7(#5)), F[#]_MI, (F[#]7)

Once _____ I loved, _____ And I
 Then _____ one day, _____ From my

gave so much love to this love, You were the world to me;
 in - fi - nite sad - ness you came and brought me love a - gain;

Once _____ I cried _____ at the
 Now _____ I know _____ that no

thought I was fool - ish and proud and let you say good - bye.
 mat - ter what - ev - er be - falls I'll nev - er

let you go, _____ I will hold _____ you close, _____ Make _____ you stay; _____

Be - cause love is the _____ sad - dest thing _____ when it

goes a - way, _____ Be - cause love is the _____ sad - dest

thing _____ when it goes a - way. _____

Med. Funk
Ballad

(Intro)

One Family

Russell Ferrante
(As played by The Yellowjackets)

$\text{♩} = 62$

(alto)

(no repeat on D.C.)

(bs.)

(2nd x.)

(♩)

A (bass solo on D.C.)

G_{MI}^9 $E_{\flat MI}^9$ $E_{\flat MI}^9/A_{\flat}$ $D_{\flat MA}^9/A_{\flat}$ $A_{\flat MI}^9$ $D_{\flat 9}$ $G_{\flat MA}^7$ $D_{\flat (add 9)}/F$

(alto w/ bs.)

1. $E_{\flat MI}^9$ $E_{\flat MI}^9/A_{\flat}$ $F^{(add 9)}/A$ 2. $E_{\flat MI}^9$ $E_{\flat MI}^9/A_{\flat}$ $A7^{(\sharp 9)}/(\sharp 5)$

B $B_{\flat MA}^9$ $F_{MI}^9/B_{\flat}$ $B_{\flat 13}^{(\flat 9)}/(\flat 5)$ $E_{\flat MA}^9/B_{\flat}$ $A_{\flat 13}$ $A_{\flat 13}/G_{\flat}$ $B_{\flat}/F$ ($E_{\flat}/F$ $B_{\flat}/F$) $F^{\sharp 07}$ G_{MI}^7

$B_{\flat}/C$ $C^9(\flat 5)$ $E_{\flat MA}^7/F$ $F_{13}^{(\flat 9)}/(\flat 5)$ $B_{\flat MA}^9$ $F_{MI}^9/B_{\flat}$ $B_{\flat 13}^{(\flat 9)}/(\flat 5)$ $E_{\flat MA}^9/B_{\flat}$ $A_{\flat 13}$ $A_{\flat 13}/G_{\flat}$

$B_{\flat}/F$ ($E_{\flat}/F$ $B_{\flat}/F$) $F^{\sharp 07}$ G_{MI}^7 $B_{\flat}/C$ $C^9(\flat 5)$ $E_{\flat MI}^9$ $A_{\flat 13}$ $D_{\flat MA}^9$ $A_{\flat MI}^9/D_{\flat}$ $D_{\flat 13}^{(\flat 9)}/(\flat 5)$

(melody on D.C.)

$G_{\flat MA}^9$ $F_{13}^{(\sharp 9)}$ $F7^{(\sharp 9)}/(\sharp 5)$ $B_{\flat MI}^9$ $E_{\flat}$ $E_{\flat 9}$ $E_{\flat MI}^7/A_{\flat}$ $F^{(add 9)}/A$

G_{MI}^9 $E_{\flat MI}^9$ $E_{\flat MI}^9/A_{\flat}$ $D_{\flat MA}^9/A_{\flat}$ $A_{\flat MI}^9$ $D_{\flat 9}$ $G_{\flat MA}^7$ $D_{\flat (add 9)}/F$ E_{13} A_{MA}^9 $E_{\flat MI}^9/A_{\flat}$

(D.C. al Coda)

(alto fills)

(elec. pn.)

(bs.)

(On cue - keep building)

(vamp & build till cue)

(2nd x: alto plays melody)

$D^{\flat}/A^{\flat} A^{\flat}$ $B^{\flat}/A^{\flat}$ $G^{\flat}/A^{\flat}$ $D^{\flat}/A^{\flat} A^{\flat}$ $B^{\flat}/A^{\flat}$ $G^{\flat}/A^{\flat}$

$D^{\flat}/A^{\flat} A^{\flat}$ $B^{\flat}/A^{\flat}$ $G^{\flat}/A^{\flat}$ $D^{\flat}/A^{\flat} A^{\flat}$ $B^{\flat}/A^{\flat}$ $D7(\#9)$

$E^{\flat}_{MI}{}^{11}$ $F_{MI}{}^7$ $G^{\flat}_{MA}{}^7$ $G^{\flat}_{MA}{}^7/A^{\flat}$ $B^{\flat}_{MI}{}^7$ $F_{MI}{}^7$ $C_{MI}{}^7$ $G_{MI}{}^7$ $E^{\flat}_{MI}{}^9/A^{\flat}$

(molto rit.)

Bass lines at Intro and Coda played with variation.

Electric piano plays one chord per beat throughout head (except where otherwise marked).

bass overdub at Coda (starts 3rd x of indef. vamp) etc.

One For My Baby

(And One More For The Road)

Music by Harold Arlen

Lyric by Johnny Mercer

Medium Ballad

[A] $E^b_{MA}7$ $B^b_{MI}7$ $E^b_{MA}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $B^b_{MI}7$ $(F_{MI}7)$

It's quart-er to three, — There's no-one in the place ex - cept you and me, —

$E^b_{MA}7$ $B^b_{MI}7$ $(F_{MI}7)$ B^b7 $E^b_{MA}7$ $B^b_{MI}7$ $(F_{MI}7)$ $E^b_{MA}7$ $F_{MI}7$ B^b7

So set 'em up, Joe, — I've got a lit - tle sto - ry

$E^b_{MA}7$ $B^b_{MI}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ $G^b_{MA}7$ $(B^b_{MI}7)$

you ought - a know, — We're drink - ing, my friend, —

$A^b_{MA}7$ D^b13 $E^b_{MA}7$ $F_{MI}7$ $(G7(\#2))$ $C7(\#9)$ $G_{MI}7$ $F_{MI}7$ $E^b_{MA}7$

to the end — of a brief ep - i - sode, — Make it

$G7(\#5)$ $C7(\#11)$ $F_{MI}7$ $G_{MI}7$ A^b6 B^b9_{sus} E^b6 $A_{MI}7(\#5)$ $D7$

one for my ba - by and one more for the road.

[B] $G_{MA}7$ $D_{MI}7$ $(A_{MI}7)$ $G_{MA}7$ $A_{MI}7$ $D7$ $G_{MA}7$ $D_{MI}7$ $(A_{MI}7)$ I

got the rou - tine, — so drop an - oth - er nick - el in the ma - chine, —

$G_{MA}7$ $D_{MI}7$ $(A_{MI}7)$ $D7$ $G_{MA}7$ $D_{MI}7$ $(A_{MI}7)$ $G_{MA}7$ $A_{MI}7$ $D7$

I'm feel - in' so bad, — I wish you'd make the mu - sic

$G_{MA}7$ $D_{MI}7$ $D_{MI}7$ $G7$ $C_{MA}7$ $B^b_{MA}7$ $(D_{MI}7)$

dream - y and sad, — Could tell you a - lot, —

$C_{MA}7$ $F13$ $G_{MA}7$ $A_{MI}7$ $(B7(\#9))$ $E7(\#9)$ $B_{MI}7$ $A_{MI}7$ $G_{MA}7$

But you've got — to be true to your code, — Make it

B7(#5) E7(#11) A_{mi}⁷ B_{mi}⁷ C⁶ D⁹_{sus} G⁶ D_{mi}⁷ G⁷
 one for my ba - by and one more for the road. You'd

C C⁹_{sus} C⁹ C⁹_{sus} C⁹
 nev - er know it, But bud - dy, I'm a kind of po - et and I've

B7(#5) E7 A⁷ D⁹_{sus} G⁶ G⁷ C⁹_{sus} C⁹
 got - ta lot - ta things to say; And when I'm gloom - y you

C⁹_{sus} C⁹ (G_{mi}⁹) A⁷ E^b9(#11) D7(#5)
 sim - ply got - ta lis - ten to me un - til it's talked a - way. Well,

D G_{MA}⁷ D_{mi}⁷(A_{mi}⁷) G_{MA}⁷ A_{mi}⁷ D7 G_{MA}⁷ D_{mi}⁷(A_{mi}⁷)
 that's how it goes And Joe, I know you're get - ting anx - ious to close,

G_{MA}⁷ D_{mi}⁷(A_{mi}⁷) G_{MA}⁷ D_{mi}⁷(A_{mi}⁷) G_{MA}⁷ A_{mi}⁷ D7
 So, thanks for the cheer, I hope you did - n't mind my

G_{MA}⁷ D_{mi}⁷ D_{mi}⁷ G⁷ C_{MA}⁷ B_{MA}⁷(D_{mi}⁷)
 bend - ing your ear, This torch that I've found

C_{MA}⁷ F¹³ G_{MA}⁷ A_{mi}⁷ B_{mi}⁷ A_{mi}⁷ G_{MA}⁷ (B7(#5) E7(#9))
 must be drowned or it soon might ex - plode, Make it

B7(#5) E7(#11) A_{mi}⁷ B_{mi}⁷ C⁶ D⁹_{sus} B7(#5) B7 E7(b9) A⁷
 one for my ba - by and one more for the road, That

D¹³_{sus} D¹³ G⁶ (F⁹ B^b13)
 long, long road.

At letter C, G_{mi}11 may be substituted for C⁹_{sus}. Alternate changes (in parentheses) are played on beat 3 (or beats 3 & 4) of the bars in which they appear.

Out Of This World

Music by Harold Arlen
Lyric by Johnny Mercer

Med. Latin*

A

B^b_{MI}/E^b $E^b_{MI}7$ E^b7 $E^b_{MI}7$
 You're clear out of this world, When
 B^b_{MI}/E^b $E^b_{MI}7$ $E^b_{MI}7$ E^b9_{sus} E^b7
 I'm look - ing at you I
 $E^b_{MI}7$ $E^b_{MI}6$ $A^b_{MI}7$ A^b7
 hear, out of this world, The
 E^b6 E^o7 $F_{MI}7$ $B^b7(\#5)$
 mu - sic that no mor - tal ev - er knew. You're

B

B^b_{MI}/E^b $E^b_{MI}7$ E^b7 $E^b_{MI}7$
 right out of a book, The
 B^b_{MI}/E^b $E^b_{MI}7$ $E^b_{MI}7$ E^b9_{sus} E^b7
 fai - ry tale I read when I was so high, No
 $E^b_{MI}7$ $E^b_{MI}6$ $A^b_{MI}7$ A^b7
 ar - mored knight out of a book Was
 E^b6 E^o7 $F_{MI}7$ B^b7
 more en - chant - ed by a Lo - re - lei Than
 E^b6 $(A^b7 G7)$
 I. Af - ter

*may also be played as Med. Swing; or letter C and solos may swing.

C C_{MI}^6

wait - ing so long for the right time, Af - ter

C_{MI}^6 $C^{\circ 7}$ $A^b9(\#11)$ G^7

reach - ing so long for a star, All at

C_{MI} A^bMA^7/C $C_{MI}^{6/9}$ A^b13

once, from the long and lone - ly night - time and de -

$C_{MI}^{6/9}$ A^b13 G^7 C^9 F^7 B^b7

spite time, Here you are. I'd

D B^b_{MI}/E^b $E^b_{MI}^7$ E^b7 $E^b_{MI}^7$

cry out of this world If

B^b_{MI}/E^b $E^b_{MI}^7$ E^b9_{sus} E^b7

you said we were through, So

$E^b_{MI}^7$ $E^b_{MI}^6$ $A^b_{MI}^7$ A^b7

let me fly out of this world And

E^b6 $E^{\circ 7}$ F_{MI}^7 B^b7

spend the next e - ter - ni - ty or two with

E^b6 $(B^b7(\#5))$

you.

Last 2 bars of letter C may be omitted.

Medium-Up $\frac{3}{4}$
(Straight $\frac{1}{8}$'s)

Oz

Andy Narell

$\text{♩} = 208$

(Intro)

D_{M1} (dorian)

(pn.)

(D_{M1})

(D_{M1})

1. 2.

(add steel drum)

A D_{M1} G_{M1}⁹ E7(#9)

A7(#5) D_{M1} D_{M1}

G_{M1}⁹ B^b13 A¹³ A^b13 E^b9(b5) D_{M1}

B E^bMA⁷ F¹³ G_{M1}⁹ E_{M1}⁷(b5)

A7(#5) D_{M1} E^b7(#9)

D_{M1}⁹ B_{M1}⁷(b5) E7(#9) A⁹_{sus} E^b13(b5)

C D_{M1} G_{M1}⁹ E7(#9)

A7(#5) Dmi
 Gmi9 Bb13 A13 Ab13 Eb9(b5) BbMA7/C
 B9(#5) Asus/Bb Ab sus/E Gsus/A Eb9(b5) Dmi Dmi (gtr. fill) 14

Solo on form (AABC);
After solos, D.S. al Coda.

BbMA7/C B9(#5) BbMA7 A9(#5) Dmi9 Dmi7(b5)/G
 cresc. Cmi9 F13 BbMA7 Eb13 (Freely) Asus Ab sus/E Gsus/A A7(b9) Cbass Dbass (Dmi11)
 f

Solos swing; omit kicks for solos.

sample bass line
at [] (head):

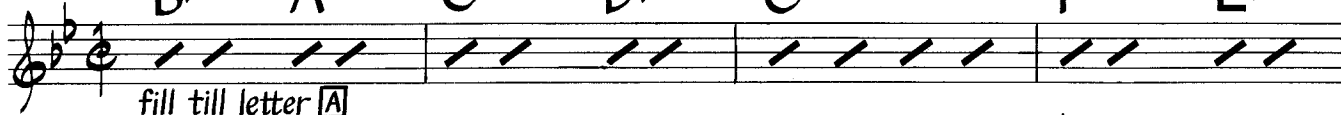
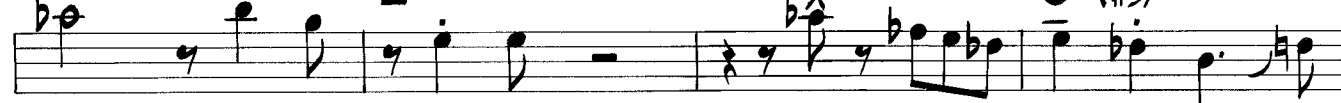
Dmi Gmi9 E7(#9)
 A7(#5) Dmi etc.

'D mi' may be played as any D chord from the D dorian scale (D mi7, D mi11, D7sus, etc.)
Bass plays one note per chord change for most of letters A and B during head, walks in 3 for solos.

Medium Latin (Calypso)

Papa Lips

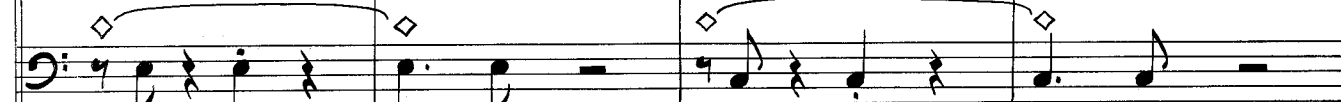
Bob Mintzer

 $\text{♩} = 95$ (Intro) B^b13 A^b13 $G7$ $D^b9(\#11)$ $C9$ $F7$ E^b13 fill till letter **A** $D7(\#9)$ $G7(\#9)$ $C9$ E^b/F **A** B^b13 A^b13 $G7$ $D^b9(\#11)$ $C9$ F^9_{sus}  A^b13 $G7(\#9)$ $D^b_{mi}7$ G^b13 $C_{mi}7$ $F13$  B^b13 A^b13 $G7$ $D^b9(\#11)$ $C9$ F^9_{sus}  $B^b_{mi}7$ E^b13 $D7(\#9)$ $G7(\#9)$ 

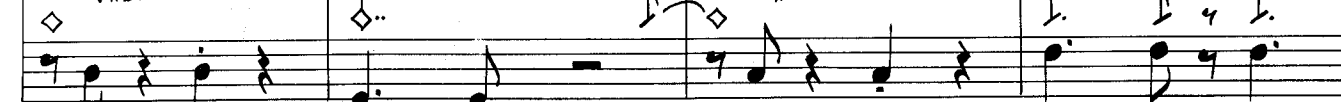
1.

 $C9$ F^9_{sus} G^b13 $F13$ 

2.

 $C9$ F^9_{sus} F_{mi}^{11} B^b13_{sus} B^b13 **B** $E^b_{MA}9$ C_{mi}^{11} 

(bs.)

 $D7(\#9)$ $G7(\#9)$ $C7(\#9)$ F^9_{sus} 

Chords: $A\flat^{13}_{sus}$, $A\flat^{13}(\sharp^{11})$

Chords: $D\flat^{MA9}/A\flat$, $A^{6/9}/A\flat$, $D\flat^{MA9}/A\flat$, $F7(\sharp^9)$

C

Chords: $B\flat^{13}$, $A\flat^{13}$, $G7$, $D\flat^9(\sharp^{11})$, C^9 , F^9_{sus} , $B\flat^{MI7}$, $E\flat^{13}$, $D7(\sharp^9, \sharp^5)$, $G7(\sharp^9, \sharp^5)$, C^9 , F^9_{sus} , $D7(\sharp^9, \sharp^5)$, $G7(\sharp^9, \sharp^5)$, C^9 , F^9_{sus} , F^{bass} , F^9_{sus}

Solo on form (AABC)
After solos, D.S. al Coda

Chords: C^{MI7} , $D^{MI7}(\flat^5)$, $G7(\sharp^9, \sharp^5)$, $E7(\sharp^9)$, $E\flat^{MA9}$, $D\flat^7(\sharp^9, \sharp^5)$, D^{MI11} , $E7(\sharp^5)$

Dynamics: mf , f , $[A\flat^{13}]mf$, $(D7(alt.))$, mf , $G^{(add9)}cresc.$, B , C^{MI11} , F^{bass} , $B\flat^{bass}$

Other markings: f , $> mp$, f

This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the 1st 8 bars of letter A, followed by all of letter C.

Partido Alto

Med. Latin/ Funk

Jose Bertrami
(As played by Airto)

$\text{♩} = 172$

(pn. enters 3rd x)

(5x's)

(elec. bs.)

$\text{G}_{\text{MI}}^{11}$

(elec. pn.
w/ voice)

A

$\text{G}_{\text{MI}}^{11}$

$\text{G}_{\text{MI}}^{11}$

$\text{G}_{\text{MI}}^{11}$

$\text{E}^{\flat}/\text{D}^{\flat}$

$\text{C}_{\text{MI}}^7 \oplus$

B

$\text{C}_{\text{MI}}^7 \text{ B}^{\flat}_{\text{MI}}^7$

$\text{A}_{\text{MI}}^7(\text{add } 11)$

break

$\text{D}^9_{\text{SUS}} \text{ D}^7(\#5)/\text{F}^{\#}$

$\text{G}_{\text{MI}}^{11}$

$\text{G}_{\text{MI}}^{11}$

$\text{E}^{\flat}/\text{D}^{\flat}$

C_{MI}^7

$\text{B}^{\flat}_{\text{MI}}^7$

$\text{B}^{\flat}_{\text{MI}}^7 \text{ A}_{\text{MI}}^7(\text{add } 11) \text{ D}^9_{\text{SUS}}$

break

$\text{D}^9_{\text{SUS}} \text{ D}^7(\#5)/\text{F}^{\#}$

$\text{G}_{\text{MI}}^{11}$

1.

$\text{G}_{\text{MI}}^{11}$

$\text{G}_{\text{MI}}^{11}$

(Solos)

[C] G_{MI}^{11} G_{MI}^{11} G_{MI}^{11} E^b/D^b C_{MI}^7

(bs.) (etc.)

[D] C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add 11)$ D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add 11)$

$A_{MI}^7(add 11)$ D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11}

(After solos, continue to letter **[E]**)

[E] G_{MI}^{11} G_{MI}^{11} G_{MI}^{11} G_{MI}^{11} G_{MI}^{11}

(bs.) (4x's) (D.S. al Coda)

C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add 11)$ D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$ A_{MI}^7

$A_{MI}^7(add 11)$ D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11}

E^b/D^b C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add 11)$ D^9_{sus}

f

Partido Alto (Bass)

Med. Latin/Funk

♩ = 172

(5x's)

(elec. bs.) G_{MI}^{11}

G_{MI}^{11}

A G_{MI}^{11} (2) (2) (2)

G_{MI}^{11} (2) (2) E^b/D^b $C_{MI}^7 \Phi$

B $B^b_{MI}^7$ $A_{MI}^7 (add 11)$ D^9_{sus} $D^7_{F\#}$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$

D^9_{sus} $D^9_{sus} D^7_{F\#}$ G_{MI}^{11}

² G_{MI}^{11} (sample fill)

(Solos)

C G_{MI}^{11} G_{MI}^{11} G_{MI}^{11} E^b/D^b C_{MI}^7

D C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(11)$ D^9_{sus} $D^7(\#5)/F^{\#}$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(11)$

$A_{MI}^7(11)$ D^9_{sus} $D^7(\#5)/F^{\#}$ G_{MI}^{11}

(etc.) 12

(After solos, continue to letter **E**)

E G_{MI}^{11} G_{MI}^{11} G_{MI}^{11} G_{MI}^{11}

(4x's)

(D.S. al Coda)

C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(11)$ D^9_{sus} $D^7(\#5)/F^{\#}$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$

$A_{MI}^7(11)$ D^9_{sus} $D^7(\#5)/F^{\#}$ G_{MI}^{11}

(sample fill)

E^b/D^b C_{MI}^7 $B^b_{MI}^7$ D^9_{sus}

f

Pent Up House

Medium-Up Swing

Sonny Rollins

♩ = 200

N.C.

[A] C_{MA}^7/D $D7(\flat 9)/\sharp 5$ C_{MA}^7/D $D7(\flat 9)/\sharp 5$ G_{MA}^9 $A^{\flat 9}$ G_{MA}^9

(ten. & trp.)

(2nd x:)

(bass)

break ———

C_{MA}^7/D $D7(\flat 9)/\sharp 5$ C_{MA}^7/D $D7(\flat 9)/\sharp 5$ G_{MA}^9 $A^{\flat 9}$ G_{MA}^9

break ———

D_{MI}^7 $G7(\flat 9)/\sharp 5$ D_{MI}^7 $G7(\flat 9)/\sharp 5$

C_{MI}^9 F^{13} C_{MA}^7/D $D7(\flat 9)/\sharp 5$ C_{MA}^7/D $D7(\flat 9)/\sharp 5$

1. G_{MA}^9 $A^{\flat 9}$ G_{MA}^9 break ———

2. G_{MA}^9 dr. fill ——— N.C.

(Solos)

B A_{mi}^7 D^7 G_{MA}^7 (E^7) A_{mi}^7

D^7 G_{MA}^7 D_{mi}^7 G^7 C_{mi}^7

F^7 A_{mi}^7 D^7 G_{MA}^7 (E^7)

After solos, D.S.
(with pick-ups) al Coda

G_{MA}^9

(trp.)
(ten.)

Head is played twice before and after solos.

Piano plays rhythmic figures above the melody first time through, those underneath on the repeat (same changes).

Tenor sounds one octave lower than written.

Drums play same rhythm as melody during head (except during breaks); solos are straight ahead.

Plaza Real

Medium Funk Ballad

Wayne Shorter

(As played by Weather Report)

A $\text{♩} = 92$
mp (melodica)

mf

mp

B
mf (sop.)

cresc. *f*

C
mf

D
mp (melodica)

(melody on bottom)

E

8va - - - - -

mf (whistling)

8va - - - - -

loco (sop.)

F

(4x's)

G

mp (melodica)

(melody on bottom)

Alternate melody at **C**

Plaza Real (Keyboard)

Medium Funk Ballad

♩ = 92

A

Section A musical notation (first system):

Chords: $A7_{sus}$, $G7_{sus}/A$, $A7_{sus}$, $G7_{sus}/A$, $G13_{sus}$

Section A musical notation (second system):

Chords: $A7_{sus}$, $G7_{sus}/A$, A_{sus} , F/A , $D7(\#9)/A$, $G13$, $C_{mi}7$, $F13$

Section A musical notation (third system):

Chords: F/Bb , $E7(\#9)/\#5$, $A7_{sus}$, $G7_{sus}/A$, $A7_{sus}$, $G7_{sus}/A$, $G13$

Section A musical notation (fourth system):

Chords: $A7_{sus}$, $G7_{sus}/A$, $A7_{sus}$, $G7_{sus}/A$, $G13$

B

Section B musical notation (first system):

Chords: A_{MA}^9 , $A^{\circ 7}$, $E/G\#$ (add 9), D^b/E^b , E^b/A^b , $F13_{sus}$

Section B musical notation (second system):

Chords: $B^b_{MA}^9$, $E_{MA}7(\#5)$, $E^b_{MA}7/F$, $A^b_{MA}7/B^b$, $G_{mi}7$, $C_{mi}7$, $F13(\#11)$, D^6/A

Section B musical notation (third system):

Chords: $E/G\#$ (add 9), B^9_{sus} , F/Bb , $A7(\#9)/\#5$, $C7(\#9)/\#5$, $G13(\#9)$, A^9_{sus} , $D_{MA}7$, E^b_{mi} (add 9)

C

Section C musical notation (first system):

Chords: (E^b) , $C7(b5)$, $F_{mi}7$, $B^b7(b5)$, $G_{mi}7$, $C_{mi}7$, $(B_{mi}7)$ (omit 5), D/A , $E/G\#$, $F\#_{mi}$

Section C musical notation (second system):

Chords: E , $D^b_{MA}7/E^b$, A^b (add 9), D^b/E^b , $C7(\#9)/\#5$, $E^b_{MA}7(\#11)$, F

D

Section D musical notation (first system):

Chords: $A7_{sus}$, $G7_{sus}/A$, $F_{MA}7(b5)/A$, $A7_{sus}$, $G7_{sus}/A$, $F_{MA}7(\#11)/G$

Section D musical notation (second system):

Chords: $A7(\#9)$ (omit 5), $A7_{sus}$, $D7/A$, $A_{mi}11$, $F_{MA}7(\#11)/G$

E

E_{MA}^7 E^{b+} G^b/A^b C_{MI}^7 C_{MI}^7 $C^{\#}_{MI}^7$ $F^{\#13}(b5)$
 E_{MA}^7 E^{b+} G^b/A^b C_{MI}^7 $C^{\#}_{MI}^7$ D^b/E^b
 (A^b6_9) D_{MI}^9 $E7(\#9)$ (A_{MI}^9) (E^b/F) $F7(b9)/A$
 B^b6_9 $E_{MI}^7(b5)_{SUS} A7(b9)(\#5)$ D_{MA}^9 G^9_{SUS} $G7(b9)/B$

(synth. solo)

F

C_{MI}^7 (start sparse and increase) F^{13}_{SUS} $C_{MI}^7(b5)/A$ $B^b_{MA}^9$ $B^b_{13}_{SUS}$ $G7(b9)/B$ (4x's)
 $C_{MI}^7(b5)$ $C7(\#9)(\#5)$ $F7_{SUS}(b9)$ B_{MI}^7 $A^b_{MA}^9/C$ $G7(b9)/B$ C_{MI}^7 $F7(b9)_{SUS}$
 G_{MI}^7 F_{MI}^7 $G7(b9)/B$ C_{MI}^7 F^{13}_{SUS} $F7(b9)_{SUS}$ G_{MI}^7 $A^b_{MA}^9$ $G7(b9)/B$
 $G^b6_9(\#11)$ $F7_{SUS}(b9)$ G_{MI}^9 $A^b_{MA}^9$ $A7(alt)$ $G7(b9)/B$ C_{MI}^7 F^{13}_{SUS}
 $B^b_{MA}^9$ $B^b_{13}_{SUS}$ $G7(b9)/B$ C_{MI}^7 F^{13}_{SUS} $B^b_{MA}^9$ $B^b_{13}_{SUS}$

G

$A7_{SUS}$ $G7_{SUS}/A$ $F_{MA}^7(b5)/A$ $A7_{SUS}$ $G7_{SUS}/A$ G^{13} (end solo)
 $A7(\#9)(omit 5)$ G_{SUS} A_{MI}^{11} $D7/A$ A_{MI}^{11} G^{13}_{SUS}
 Quarter note rest in bar 11 of letter A is observed by drums.

Medium Funk Ballad

Plaza Real (Bass)

A $\text{♩} = 92$ (A^7_{sus}) G^{13}_{sus}

mp

(A^7_{sus}) G^{13} $C_{\text{MI}}^7 F^{13}$ mf

F_{Bb} $E^7(\#9)$ (A^7_{sus}) G^{13} mp

B A_{MA}^9 $A^{\circ 7}$ $E/G\#$ $D^{\flat}/E^{\flat}$ $E^{\flat}/A^{\flat}$ F^{13}_{sus} mf

(F^{13}_{sus}) $B^{\flat}_{\text{MA}}^9$ E_{MA}^7 $E^{\flat}_{\text{MA}}^7$ $A^{\flat}_{\text{MA}}^7$ $B^{\flat}_{\text{MA}}^7$

G_{MI}^7 C_{MI}^7 $F^{13}(\#11)$ $D^{\flat}/A$ $E/G\#$ B^9_{sus} $cresc.$

F_{Bb} $A^7(\#9)\#$ $C^7(\#9)$ $G^{13}(\#9)$ A^9_{sus} D_{MA}^7 $E^{\flat}_{\text{MI}}(\text{add } 9)$ f

C $E^{\flat}$ $C^7(b5)$ F_{MI}^7 $B^{\flat 7}(b5)$ G_{MI}^7 C_{MI}^7 $B_{\text{MI}}^7(\text{omit } 5)$ D/A $E/G\#$ $F^{\sharp}_{\text{MI}}$ mf

E $D^{\flat}_{\text{MA}}^7/E^{\flat}$ $A^{\flat}(\text{add } 9)$ $D^{\flat}/E^{\flat}$ $C^7(\#9)$ E $E^{\flat}_{\text{MA}}^7(\#11)$ F

D (A^7_{sus}) $F_{\text{MA}}^7(\#11)$ G

(A^7_{sus}) $F_{\text{MA}}^7(\#11)$ G

E

E_{MA7} E_{b+} $G_{b/A_{b}}$ C_{Mi7} $C^{\#}_{Mi7}$ $F^{\#}13(b5)$
 E_{MA7} E_{b+} $G_{b/A_{b}}$ C_{Mi7} $C^{\#}_{Mi7}$ $D^b_{E_{b}}$
 $A_{b6/9}$ D_{Mi9} $E7(\#9)$ A_{Mi9} $E_{b/F}$ $F7(b9)$
 $B_{b6/9}$ $E_{Mi7(b5) \text{ sus}}$ $A7(b9)(\#5)$ D_{MA7} G^9_{sus} $G7(b9)$

F

C_{Mi7} $F13_{\text{sus}}$ $C_{Mi7(b5)}/A$ B^b_{MA9} B^b13_{sus} $G7(b9) (4x's)$
 (sample bass line)
 $C_{Mi7(b5)}$ $C7(\#9)$ $F7_{\text{sus}(b9)}$ B_{Mi7} A^b_{MA9}/C $G7(b9)/B$ C_{Mi7} $F7(b9)$
 G_{Mi7} F_{Mi7} $G7(b9)/B$ C_{Mi7} $F13_{\text{sus}}$ $F7(b9)_{\text{sus}}$ G_{Mi7} A^b_{MA9} $G7(b9)/B$
 $G_{b6/9}(\#11)$ $F7_{\text{sus}(b9)}$ G_{Mi9} A^b_{MA9} $A7(\text{alt})$ $G7(b9)/B$ C_{Mi7} $F13_{\text{sus}}$
 B^b_{MA9} B^b13_{sus} $G7(b9)/B$ C_{Mi7} $F13_{\text{sus}}$ B^b_{MA9} B^b13_{sus}

G

$(A7_{\text{sus}})$ $G13$
 $(A7_{\text{sus}})$ $G13_{\text{sus}}$

Polkadots & Moonbeams

Music by Jimmy Van Heusen

Lyric by Johnny Burke

Med. Ballad

A

A coun-try dance was be-ing held in a gar-den, I felt a bump and heard an

"Oh, beg your par-don," Sud-den-ly I saw pol-ka-dots and moon-beams

all a-round a pug-nosed dream. The mu-sic start-ed and was I the per-plexed one

I held my breath and said, "May I have the next one?" In my fright-ened arms

pol-ka-dots and moon-beams spark-led on a pug-nosed dream. There were

B

ques-tions in the eyes of oth-er danc-ers as we float-ed o-ver the

floor; There were ques-tions, but my heart knew all the an-swers, And per-haps a

few things more. Now in a cot-tage built of li-lacs and laugh-ter,

F_{MA}^7 D_{MI}^7 G_{MI}^7 $E_{MI}^7(b5)A^7$ D_{MI} $(D^{b9}) B_{MI}^6/D^b$

I know the mean-ing of the words "ev - er af - ter" And I'll al - ways see

F/C $A_{MI}^7 A_{MI}^b7$ G_{MI}^7 C^7 F^6 $(G_{MI}^7 C^7)$

pol - ka - dots and moon - beams when I kiss the pug - nosed dream.

Alternate changes, bars 3-4 & 11-12
of **A** and bars 11-12 of **B**:

F_{MA}^7 $D_{MI}^7 A_{MI}^7$ $C^{\#} C_{MI}^7 F^7$ B_{MA}^b7 $E_{MI}^7(b5) A^7$



Portrait Of Tracy

Jaco Pastorius

(Freely)



(Medium Straight 1/8's)
♩ = 100



B

Section B consists of two staves of music. The top staff is in 4/4 time and features a complex melodic line with many slurs and ties. The bottom staff is in 4/4 time and features a more rhythmic line with many slurs and ties. There are several triplets marked with a '3' and a bracket. A 'rit.' marking is present towards the end of the section.

(Freely)**C**

Section C consists of two staves of music. The top staff is in 4/4 time and features a complex melodic line with many slurs and ties. The bottom staff is in 4/4 time and features a more rhythmic line with many slurs and ties. There are several triplets marked with a '3' and a bracket. The section ends with a final chord.

Sounds one octave lower than written. All notes are harmonics on the bass, except those notes below third space E in the bass clef. (D#s are produced by fretting D# and playing the harmonic up a 4th on the same string).

March-like

Promenade

Denny Zeitlin

A $\text{♩} = 90$

(gtr.)

$G_{\text{sus}} G \quad D/F\# \quad F_{\text{MA}}^{13} \quad E_{\text{MI}}^{11} \quad D_{\text{MI}}^{11} G_{\text{sus}}^{13} C_{\text{MA}}^{13} \quad E_{\text{MA}}^{9(\#11)} \quad D_{\text{MA}}^{9(\#11)}$

(pn.)

$G_{\text{sus}} G \quad D/F\# \quad F_{\text{MI}}^{7(\text{b}5)} E_{\text{MA}}^{7(\text{b}5)} A^{13} A^{7(\#9)} D_{\text{MA}}^9 G^{13} B_{\text{MA}}^{9(\#11)} B_{\text{MA}}^{7(\#5)} F$

(Freely)

B $E^7(\text{alt.}) \quad A^{13}_{\text{sus}} \quad A^{7(\text{b}9)} \quad D_{\text{MI}}^{11} \quad A/C\# D_{\text{MI}}^{11}/C \quad B_{\text{MI}}^{11(\text{b}5)} \quad E^{13} E^{7(\#9)}$

(pn.)

$A_{\text{MI}}^{11} \quad D^{7(\text{b}9)}_{\text{MI}} \quad G_{\text{MI}}^{11(\text{b}5)} \quad D_{\text{MI}}^{9(\#11)} C^{13(\text{b}9)} \quad F_{\text{sus}} \quad A^9/E$

C $E_{\text{MI}}^{11} \quad D_{\text{MI}}^{11} C_{\text{MI}}^{11} \quad F^{7(\text{b}9)}_{\text{MI}} \quad B_{\text{MI}}^{11} \quad F/A \quad B_{\text{MI}}^{11}/A_{\text{b}}$

(gtr.)

$G_{\text{MI}}^{11(\text{b}5)} \quad C^{7(\text{b}9)}_{\text{MI}} \quad F_{\text{MI}}^{11} \quad B_{\text{MI}}^{7(\text{b}9)} \quad E_{\text{MI}}^{11(\text{b}5)} \quad A_{\text{MI}}^7 D^7$

D $G \quad D/F\# \quad F_{\text{MA}}^{13} \quad E_{\text{MI}}^{11} \quad D_{\text{MI}}^{11} G_{\text{sus}}^{13} C_{\text{MA}}^{13} \quad E_{\text{MA}}^{9(\#11)} \quad D_{\text{MA}}^{9(\#11)}$

(a tempo)

$G \quad D/F\# \quad F_{\text{MI}}^{7(\text{b}5)} E_{\text{MA}}^{7(\text{b}5)} B^{13(\#11)} \quad E_{\text{MI}}^{11} A^{13} \quad D_{\text{MA}}^9 \quad G_{\text{sus}}^9 \quad G_{\text{sus}}^{13(\text{b}9)} C^9(D^{13})$

(rit.)

(fine)

(Solos) Med. Ballad $J = 69$

E

G_{MA}^7 $D_{F\#}$ F_{MA}^{13} E_{MI}^{11} D_{MI}^{11} G^9 C_{MA}^9

$E_{MA}^9(\#11)$ $D_{MA}^9(\#11)$ G_{MA}^7 $D_{F\#}$ $F_{MI}^7(b5)$ $B^7(\#5)$ E_{MA}^7

A^{13} $A^7(\#5)$ D_{MA}^9 $G^{13}(\#11)$ $B_{F\#}^{(add \#11)}$ $B_{MA}^7(\#5)$

(Swing (in 2))

F

$E^7(alt.)$ A^{13}_{sus} $A^7(b5)$ D_{MI}^{11} $A_{C\#}$ $D_{MI}^{11}_{C\#}$

$B_{MI}^{11}(b5)$ $E^{13}(b9)$ $(E^7(\#9))$ A_{MI}^{11} $D^7(b9)$

$G_{MI}^{11}(b5)$ $D_{b9}(\#11)$ $C^{13}(b9)$ F_{sus} F_{sus} A^9/E

G

E_{MI}^{11} D_{bMI}^{11} C_{MI}^{11} $F^7(b9)$ B_{bMI}^{11} F/A B_{bMI}^{11}/A_b

$G_{MI}^{11}(b5)$ $C^7(b9)$ F_{MI}^{11} $B^7(b9)$ $E_{bMI}^{11}(b5)$ $A_{MI}^7 D^7$

(in 4)

H

G_{MA}^7 $D_{F\#}$ F_{MA}^{13} E_{MI}^{11} D_{MI}^{11} G^9 C_{MA}^9

$E_{MA}^9(\#11)$ $D_{MA}^9(\#11)$ G_{MA}^7 $D_{F\#}$ $F_{MI}^7(b5)$ $B^7(\#5)$ E_{MA}^7

$B^{13}(\#11)$ E_{MI}^{11} A^{13} D^9_{sus} G^9 $C^6_9 (A_{MI}^7 D^7)$

Letters F & G may also be swung in 4.

Solo on EFGH; After solos, D.C. al fine.

Put It Where You Want It

Med. Funk/Rock

Joe Sample

(As played by The Crusaders)

$\text{♩} = 126$ **A**

(elec. pn.)

(gtr. - detached).

C7

(bass)

(pn. simile)

C7

C7

C7

(elec. pn.)

(ten. & trb.)

B *alto fill* — — — — — *alto fill* — — — — —

D⁹ F⁹ C⁷

alto fill — — — — —

C⁷ E⁷ D⁹ F⁹

alto fill — — — — — 1. 2.

C⁷ C⁷ break (sample alto fill)

(ten. trb.)

A_{m1} C⁷/G F⁷ D⁷

C (Alto solo) (On Cue)

C⁷ F⁷ C⁷ break (Vamp till cue) D.S. al Coda

(Alto solo) (On Cue)

C⁷ F⁷ C⁷ break (Vamp till cue) D.S., vamp & fade on **A**

P.Y.T. (Pretty Young Thing)

Quincy Jones

James Ingram

(As sung by Michael Jackson)

Med. Funk/Rock

A

♩ = 127

1. Where did you come from, la - dy? And ooh, won't you take me there? Right a - way, won't you ba-by?

(bass)

Chords: Bmi7, GMA7 etc., Bmi7, A/B

Ten-der - o - ni you've got to be, spark my na - ture, sug-ar, fly with me. Don't you know now

Chords: Bmi7, GMA7, Bmi7, A/B, GMA7

is the per - fect time, We can make it right, hit the cit - y lights. Then to-night

Chords: GMA7, E/F# F#7, A/B, B7, GMA7

ease the lov - in' pain, Let me take you to the max. I want to

Chords: GMA7, E/F# F#7, C/D, B7(#9)

love you (P. Y. T.) pret-ty young thing, You need some lov - in' (T. L. C.), ten-der

Chords: EMI7, G, A, EMI7, G

lov - in' care, and I'll take you there.

A G D/F# A/B B7

1. I want to (an y where you wan - na go.)

2. B7 B7 GMA7/A A7

D.C. al Coda
(take Coda on repeat of [B])

B7 N.C.

(bass) f (add synth.)

Pret-ty young things, re - peat af - ter me, Sing na na na. (Na na na.) Na

A E/G# E/F# N.C.

na na na. (Na na na na.) Sing na na na. (Na na na.) Na na

N.C.

na na na. (Na na na na na.) I'll take you there, take you there. I want to

N.C. G D/F# A/B B7

2nd VERSE
Nothin' can stop this burnin'
desire to be with you,
Gotta get to you, baby.
Won't you come? It's emergency,

Cool my fire yearnin', honey, come set me free.
Don't you know now is the perfect time,
We can dim the lights just to make it right.
In the night, hit the lovin' spot,
I'll give you all that I've got.

D.S., vamp & fade on [B]
(use first ending only)

Quintessence

Quincy Jones

Med. Ballad

$\text{♩} = 57$ N.C.

[A] (French horn) (muted trp.) (trb, 8^{va} b) (muted trb, 8^{va} b) (alto) (F^{MA}7) (F⁷/A) B^b6 B^o7 F/C B_{Mi}7(b5) E⁷/B A^{MA}7 E^b7sus E^b7 A^bMA⁷ D⁷sus D⁷ G_{Mi}

1. C⁹sus B_{Mi}6/9 A¹³ D⁷(#9) G⁹ C¹³ 2. C⁹sus C¹³ F⁶

[B] B_{Mi}7 E^b7 C_{Mi}7 B^o7 B_{Mi}7 E^b13 A^bMA⁷ G_{Mi}7(b5) C⁷(b9) F_{Mi}(MA⁷) F_{Mi} D_{Mi}7(b5) G¹³ C⁷(b9)sus C¹³

[C] F^{MA}7 F⁷/A B^b6 B^o7 F/C B_{Mi}7(b5) E⁷/B A^{MA}7 E^b7sus E^b7 A^bMA⁷ D⁷sus D⁷ G_{Mi} C⁹sus C¹³ F⁶ (G_{Mi}7 C⁷)

Solo on form (AABC)
After solos, D.S. al Coda

N.C.

alto cadenza — (French horn)

(muted trp.) (trb, 8^{va} b) C⁹sus C⁹ F^{MA}7 (muted trb, 8^{va} b) alto fill — — —

Melody is freely interpreted. ©1961 State Of The Arts Music

♩ = 122

N.C.

(bs. w/ pn. 8va b.)

(N.C.)

(add drums)

[A] S

(trp. ten.)

F^(add 9)E^{7sus}C^{MA7}/DD^{bMA7}

(2)

(bs.)

1. (F^{MA7})2. (F^{MA7})F^{MA7}F^(add 9)E^{7sus}C^{MA7}/D

F

[B]

A^{13(b9)}D^{7(#9)}G^{13(b9)}C^{7(#9)}F^{MI9}B^{b13sus}F^{MI9}F^{MI9}B^{b13(b9)}E^{bMA9}G^{7(b9)}C^{MA9}C^{7(#9)}

Till Cue

On Cue

F^(add 9)E^{7sus}C^{MA7}/D

Solo break

Solo on form (AAB)

Take 'On Cue' ending to end last solo

D.S. al Coda

C^{MA9}

N.C.

(bs. w/ pn. 8va b.) (light drums)

(2)

(2)

Trumpet (upper line) plays melody throughout. Chords in parentheses are used for solos. Bass dispenses

with written line during solos. Drums play on the bell of cymbal on beats 2 and 4 during letter A (head only). ©1977 Harold Land. Used By Permission.

Vamp & fade



BILL EVANS

Medium Swing
♩ = 120

Re: Person I Knew

Bill Evans

Chords and notation shown in the score:

- Staff 1: $C\frac{6}{9}$, $C^{+}(add\ 9)$, $F\sharp^{+}/C$, $B\flat_{MA}7/C$
- Staff 2: $F_{MI}7/C$, $C_{MI}(add\ 9)$
- Staff 3: $F_{MI}(MA\ 7)/C$, $C_{MI}(add\ 9)$, $F_{MI}7/C$, $B\flat_{MA}7(\sharp 5)/C$
- Staff 4: $F_{MI}(MA\ 7)/C$, $B\flat_{MA}7/C$, $F_{MI}7/C$, $D\flat/C$
- Staff 5: $(Freely)$, $F_{MI}(MA\ 7)/C$, $B\flat_{MA}7/C$, $F_{MI}9/C$, $D\flat/C$
- Staff 6: $D\flat/C$, 8va

Medium - Up Reincarnation Of A Lovebird

Swing

$\text{♩} = 212$

Charles Mingus

$\text{C}\sharp 7(\sharp 5)$

[A]

[B]

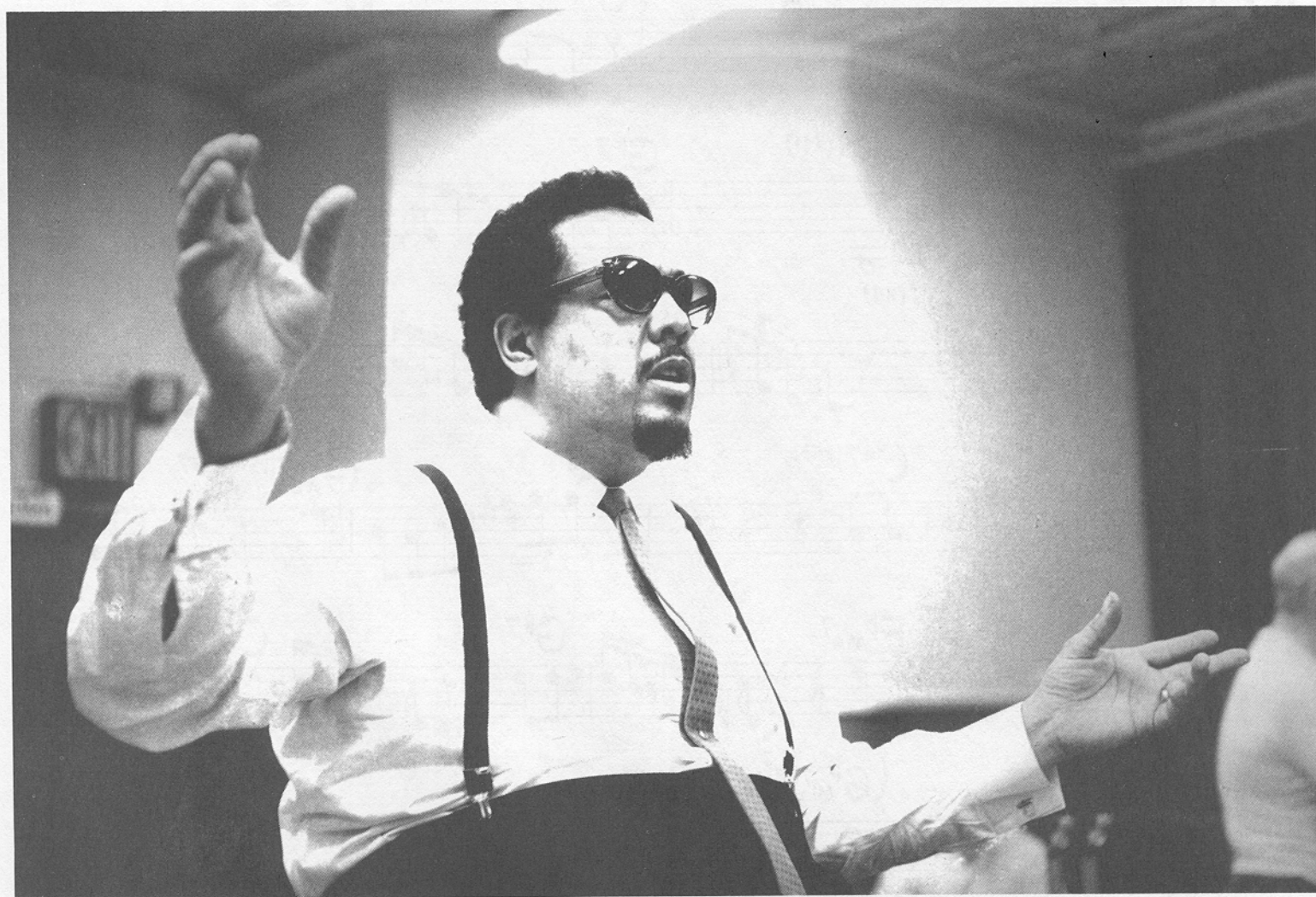
[C]

$(\text{♩} = \text{♩})$ (Half-Time Ballad)

(Orig. Tempo)

E

last x: molto rit. **(Fine)**



CHARLES MINGUS

Remember Rockefeller At Attica

290

Medium-Up Swing

Charles Mingus

A $\text{♩} = 213$ (In 4)

$B^b_{MI}{}^9$ $E^b{}^9$ $A^b_{MA}{}^7$ $F7(b9)$ $B^b7(b9)$

(trp. & ten.) $E^b7(b9)$ $A^b_{MA}{}^7$ $D^6_9(\#11)$ $D^b_{MA}{}^9$

$C7(\#9)$ $F7(\#11)$ $B^b7(\#9)$

$(B^b7(\#9))$ $E^b_{MI}{}^7$ $A^b_{13}(b9)$

$D^b_{MA}{}^9$ $D^6_9(\#11)$ D^b6_9

(2-beat Feel) (ten. 8^{va} b.)

B $G^b_{MA}{}^7$ $G_{MI}{}^7$ $C7$ $F_{MA}{}^7$ $E_{MA}{}^7$

$F_{MI}{}^7$ B^b7 $E^b_{MA}{}^7$ $A7(b5)$ (Orig. feel) $A^b_{MA}{}^7$ $D7$

$D^b_{MA}{}^9$ $C7(\#9)$ $F^{13}(\#11)$ $B^b7(b9)$

$E^b_{MI}{}^7$ $A^b_{13}(b9)$ $D^b_{MA}{}^9$

C $B^b_{MI}{}^9$ $E^b{}^9$ $A^b_{MA}{}^7$ $F7(b9)$

$B^b7(b9)$ $E^b7(b9)$ $A^b_{MA}{}^7$ $D^6_9(\#11)$ $D^b_{MA}{}^9$ (last x) (add 13)

(pn. only)

Rio

Bright Samba

Victor Feldman

$\text{♩} = 142$ $B^b13(\#11)$ $A_{MI}7$ $A_{MI}7$ break

(elec. pn. fill) (fl. & elec. pn.)

A $B^b13(\#11)$ $A_{MI}7$ $B^b13(\#11)$

$(B^b13(\#11))$ $A_{MI}7$ D^9sus D^9

1. G^9sus G^{13} $C_{MA}7$ $(C_{MA}7)$ $F\#13$ F^{13} $E7(\#9)$

break 2. G^9sus G^{13} B^b9sus

B B^b9sus B^b9 $G_{MI}7$ $C7(b9)$

$F_{MI}7$ B^b9 A^b9 $G_{MI}7$ $C7(b9)$ $F_{MI}7$

B^b9 $G_{MI}7$ $C7(b9)$ F_{MI}^{11}

$E^b_{MI}^{11}$ G^9sus $F\#13$ F^{13} $E7(\#9)$ break

fl. tr. $(D.S. \text{ al } 3^{rd} \text{ ending})$

3. G^9sus G^{13} B^b13sus $G^{13}sus$ (3x's)

(piano solo)

B^b13_{sus} **G¹³_{sus}** **E7(#9)**

(solo continues) (end solo)

[C] **(Solos)** **B^b13(#11)** **A_{MI}7** **B^b13(#11)**

A_{MI}7 **D⁹_{sus}** **D⁹** 1. **G⁹_{sus}** **G¹³**

C_{MA}7 **E7(#9)** 2. **G⁹_{sus}** **G¹³**

[D] **B^{b9}_{sus}** **B^{b9}** **G_{MI}7** **C7(b9)** **F_{MI}7** **B^{b9} (A^{b9})**

G_{MI}7 **C7(b9)** **F_{MI}7** **B^{b9}** **G_{MI}7** **C7(b9)**

F_{MI}11 **E^b_{MI}11** **G⁹_{sus}** **E7(#9)**

[E] **B^b13(#11)** **A_{MI}7** **B^b13(#11)** **A_{MI}7**

D⁹_{sus} **D⁹** **G⁹_{sus}** **G¹³** **Till Cue** **C_{MA}7** **E7(#9)**

on Cue **B^b13_{sus}** 1-3. **G¹³_{sus}** 4. **A_{MI}7** break

(solo continues) (fl. & elec. pn.) **(D.S. al Coda)**

G¹³_{sus} **F#13** **F13** **E7(#9)** break **B^b13_{sus}**

Solo on CCDE; take 'On Cue' ending at end of last solo.



JACO PASTORIUS

Photo by Tom Cusi ©1988

River People

Medium Funk

Jaco Pastorius
(As played by Weather Report)

$\text{♩} = 104$ G_{MA}^{13}

(handclaps on 2 & 4 throughout)

A G_{MA}^{13} D_{MA}^7/A G_{MI}^9 B_{MA}^{13}/E

(synth.)

F_{MA}^{13}/E D_{MA}^7/A C_{MA}^7/D G_{MI}^9

A_{MA}^{13}/E 1. D_{MA}^7/A G_{MI}^9 2.

F_{MI}^{11}

B (Synth. Solo) F^{13} (blues scale)

B^b (add $b13$) (add 9) F (synth. w/ sop, behind solo)

(vamp till cue)

(On Cue) F^{13} (comp. figure)

C (Solo continues)

Vamp & fade

Chords are played on synth. Chord voicings are very dense. Comping is very sparse at letter B.

River People (Bass)

Medium Funk

♩ = 104 GMA^{13} **A**

B F^{13}

$(B^b(\text{add } b13)/\text{add } 9)/F$

(F^{13})

C (On Cue) F^{13} (Vamp till cue) (2)

(2)

Vamp & fade

Med. Swing

♩ = 104

Robbin's Nest

"Illinois" Batiste Jacquet
Sir Charles Thompson

(Intro)

(trp. w/ ten. 8^{va} b.)

D13 D[♭]6 N.C.

(bs. w/ pn. 8^{va} b.)

A

S

D[♭]6

A⁹

A⁹

F^m7 E[°]7

E[♭]m7 A[♭]13

1.

2.

D[♭]6 B[♭]7

E[♭]m7 A[♭]7

D[♭]6

(ten.)

B

F7

B[♭]7

(trp.)

Chords: E^b7 , $E^b_{mi}7$, A^b7

C

(unis.)

Chords: D^b6 , A^9

Chords: $F_{mi}7$, E^o7 , $E^b_{mi}7$, A^b13 , D^b6 , B^b7 , $E^b_{mi}7$, A^b7

Solo on form (AABC);
After solos, D.S. al Coda.

(ten.)

N.C.

(bs. w/ pn. 8^{va} b)

rit.

Tenor sounds one octave lower than written throughout.

Ruby, My Dear

Med. Ballad

Thelonious Monk

(Intro)

(solo)
(pn.)

$E^b_{MA}7(\#11)$ $E^9(\text{add } 11)$ $F\#^6/9$ $B7(b9)$ $B^b7(b9)$

A

(add)
bs. &
dr.

(melody)

$F_{MI}7$ $B^b7(b9)$ $E^b_{MA}7$ $F_{MI}7$ $F\#_{MI}7$ $G_{MI}7$ A^b6 G^b7 $G_{MI}7$ $C7(b9)$ $F_{MA}7$ $G_{MI}7$ $A^b_{MI}7$ $A_{MI}7$ $B^b_{MI}7$ $E^b7(b9)$ $A^b_{MA}7$ $B^b_{MI}7$ $B_{MI}7$ $C_{MI}7$

1. 2.

$B^b_{MI}7(\text{add } 11)$ $A(\text{add } 9)$ E^7_{sus} $B^b7(b5)$ $B_{MI}7(\text{add } 11)$ $B^b7(b5)$

B

$A_{MA}7$ $B_{MI}7$ $E^7(b9)$ $A^6/9$ B^b6 $G^7(b9)/B$

(pn.)

Chords: C_{MI} $C_{MI}^{(MA7)}$ C_{MI}^7 C_{MI}^7 D_{MI}^7 $E^b_{MI}^7$ $A^b_{13(b5)}$ E^b (A^b7)

C

Chords: F_{MI}^7 $B^b_{7(b9)}$ $E^b_{MA}^7$ $(pn.)$ F_{MI}^7 $F^{\#}_{MI}^7$ G_{MI}^7 A^b_{6} G^b B^b G_{MI}^7 $C^7_{(b9)}$ F_{MA}^7 G_{MI}^7 $A^b_{MI}^7$ A_{MI}^7 $B^b_{MI}^7$ $E^b_{7(b9)}$ $A^b_{MA}^7$ $B^b_{MI}^7$ B_{MI}^7 C_{MI}^7 $(add 11)$ $B^b_{MI}^7$ $E^9_{(add 11)}$ $F^{\#}_{6/9}$ $B^7_{(b9)}$ $B^b_{7(b9)}$

Solo on form (AABC);
After solos, D.S. al Coda.

Chords: $(Freely)$ $(add 11)$ $B^b_{MI}^7$ $E^9_{(add 11)}$ $F^{\#}_{6/9}$ $B^7_{(b9)}$ $B^b_{7(b9)}$ $(wholetone fill)$ $A^7_{(b5)}$ $A^b_{13(b5)}$ $D^b_{MA}^9$

Melody is played with straight eighths.

Rush Hour

Russell Ferrante

Robben Ford

(As played by The Yellowjackets)

Med.-Up Funk

♩ = 122

(dr.) $E_{MI}7$ $E_{/F\#}$ $G\#7$ $C\#13_{SUS}$ $D\#9_{SUS}$ $C\#13_{SUS}$ $D\#9_{SUS}$ $C\#13_{SUS}$ $A_{MA}7(\#5)$

f (bs. w/ pn. LH)

The first staff of music is in bass clef with a 7/8 time signature. It begins with a forte (f) dynamic and a drum (dr.) part. The melody consists of eighth and quarter notes, with various chords indicated above the staff: $E_{MI}7$, $E_{/F\#}$, $G\#7$, $C\#13_{SUS}$, $D\#9_{SUS}$, $C\#13_{SUS}$, $D\#9_{SUS}$, $C\#13_{SUS}$, and $A_{MA}7(\#5)$. A bass line (bs. w/ pn. LH) is indicated below the staff.

A (organ) (gtr.) (1st x: organ doubles gtr. 2nd x: organ plays harmony ('organ' part))

$C\#13$

The second staff of music is in treble clef. It begins with a box labeled 'A'. The melody is played by organ and guitar (gtr.). A note indicates that the first time the organ doubles the guitar, and the second time it plays harmony. The chord $C\#13$ is indicated below the staff.

(gtr. organ) $A_{MA}7(\#5)$ $C\#13$

The third staff of music is in bass clef. It continues the melody from the previous staff. The chords $A_{MA}7(\#5)$ and $C\#13$ are indicated below the staff. The organ and guitar (gtr.) parts are shown.

(gtr. organ) $C\#13$ $A_{MA}7(\#5)$

The fourth staff of music is in treble clef. It continues the melody from the previous staff. The chords $C\#13$ and $A_{MA}7(\#5)$ are indicated below the staff. The organ and guitar (gtr.) parts are shown.

1. $(A_{MA}7(\#5))$ $E_{MI}7$ $E_{/F\#}$ $G\#7(\#9)$ 2. $(A_{MA}7(\#5))$ $E_{MI}7$ $E_{/F\#}$ $G\#7(\#9)$

(gtr.) (bs.)

The fifth staff of music is in bass clef. It shows two endings, labeled 1. and 2. The chords $(A_{MA}7(\#5))$, $E_{MI}7$, $E_{/F\#}$, and $G\#7(\#9)$ are indicated below the staff. The guitar (gtr.) and bass (bs.) parts are shown.

Chords are more sustained at letter B.

**Solo on form (AABB);
After solos, D.S. al Coda.**

Alternate [A] for solos

(drums play 1/16 notes on hi-hat)

C#13sus D#9sus C#13sus D#9sus C#13sus D#9sus C#13sus A MA7(#5)

(bs.)

C#13sus D#9sus C#13sus D#9sus C#13sus D#9sus A MA7(#5) E MI7 E/F# G#7(#9)

Sample bass line at [B] for solos:

C#13sus C#7(#9) F# MI7 (etc.)

Medium Straight 1/8's

♩ = 100

A (1st x: sop. 1 only)
(2nd x: add ten.)

Safari

Michael Brecker
(As played by Steps Ahead)

TACET 12

(2nd x: add sop. 2) (sop. 1 sop. 2 ten.) (3x's) **TACET** 4

B (ten. 1 ten. 2) (ten. 2 2nd x only)

C (2nd x: add upper part, synth.) (ten. w/synth.) **Tacet 1st x** (4x's)

D (Solos) C_M7 C_M7/F (4x's)

E C/F C_M7(b9)/F B^b/F F_M11

F (1st & 2nd x's: tacet 3rd through 6th x's: play behind solo) (4th x: add upper part, synth.) C7/G F7(b9) D^b/A F_M7/B^b (ten. w/synth.) A/C F₇/C B_M7 D_M1/F[#] (6x's)

Tacet 3rd x

C/F (ten. 1 ten. 2) C_M7(b9)/F Solo on DEF (with repeats as marked) Take Coda during last solo to end. F_M11

Vamp, Solo & Fade

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Medium Straight 1/8's

Safari (Bass)

♩ = 100

(1st x: rest) (3x's) (1st x: C/F) Cmi7(b5)/F B^b/F F_{Mi}¹¹ C⁷/G F⁷(b⁹) D^b/A F_{Mi}⁷/B^b A/C F⁹/A B_{Mi}⁷ D_{Mi}/F[#] (4x's) (Solos) C_{Mi}⁷ C_{Mi}⁷/F (4x's) (1st x: C/F) C_{Mi}⁷(b⁵)/F B^b/F F_{Mi}¹¹ C⁷/G F⁷(b⁹) D^b/A F_{Mi}⁷/B^b A/C F⁹/A B_{Mi}⁷ D_{Mi}/F[#] (6x's) (1st x: C/F) C_{Mi}⁷(b⁵)/F B^b/F F_{Mi}¹¹

Solos on DEF (with repeats as marked)
 take Coda during
 last solo to end

Vamp & fade

Letters C & F build dynamically.

Medium Straight 1/8's

Safari (Keyboard)

♩=100

(Intro) (C_{Mi}⁷/F) (synth.) (2) (3x's)

A (C_{Mi}⁷/F) (2)

(play lower notes on repeat only)

(C_{Mi}⁷/F) (2)

B C₇/F C_{Mi}^{7(b5)}/F_b (2)

B_b/F F_{Mi}¹¹ (2)

C C₇/G F_{7(b9)} D_b/A_b F_{Mi}⁷/B_b (2)

A/C F₇/A_b B_{Mi}⁷ D_{Mi}/F_# (4x's)

(Solos) D C_{Mi}⁷/F (2) (4x's) ⊕

Letters C and F build dynamically.

E

F

⊕

Solos on DEF
(with repeats as marked);
Take Coda during last solo to end.

Vamp & fade

(6x's)

Synth. line (chime) played
3rd & 4th x's at **E** and
5th & 6th x's at **F**:



Sandu

Medium Swing

Clifford Brown

$\text{♩} = 138$ N.C. **A** E^b7 A^b7 E^b7

(trp. w/ ten. 8^{va} b.) 3

E^b7 A^b7 3 E^b6 3

E^b6 $C7$ (trp. ten.) B^b Pedal E^b6

1. $F_{M1}7$ $E7(\#11)$ break — (E^b6) solo break —

(ten. 8^{va} b.) 3

B (Solos) E^b7 A^b7 E^b7

A^b7 E^b6 $G_{M1}7$ $C7$

$F_{M1}7$ B^b7 E^b6 $C7$ $F_{M1}7$ B^b7

after solos, D.C. al Coda
(play head twice before taking Coda)

B^b pedal $E^b9(\#11)$

(unis.) (trp.) (trp. ten.)

Trumpet plays melody (upper part) throughout.

Med. Swing

Satin Doll

Duke Ellington
Billy Strayhorn
Johnny Mercer

(Intro)

(pn.)

(C/G)

(A7)

(sample bass line)

A

Cig-a-rette hold - er which wigs me, O- ver her should - er, she digs me,

Out cat- tin', that Sat - in Doll.

Ba - by shall we - go out skip-pin', Care-ful, a - mi - go, you're flip-pin',

Speaks Lat - in, that Sat - in Doll. She's

B

no- bod-y's fool, so I'm play - ing it cool as can be, I'll

give it a whirl - but I ain't for no girl - catch-ing me, Switch - e-roo- ney.

C

Tel- ephone num - bers, well, you know, Do- ing my rhum - bas with u - no,

And that 'n' my Sat - in Doll.

(C/G)

N.C.

(bs. w/ pn. 15^{ma} b.)

Solo on form (ABC)
After solos, play head (ABC)
then D.C. al Coda.

Ami7(b5) may be played as Ami7.

Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solos.

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Save Your Love For Me

Buddy Johnson

(As played by Cannonball Adderley & Nancy Wilson)

Med. Ballad

$\text{♩} = 60$

(bass, w/ pn. 8va b.) (bs.)

A

Wish I knew — why I'm so in love with you, no one else in this

world will do, Dar - lin' please save your love for me.

Run a way, — if I were wise I'd run a - way, But like a fool in

love I stay and pray you'll save your love for me. I can

B

feel it e - ven when — you're not here, can't con - ceal it, I real - ly

love you, my dear — And though I know no good can come from lov - in' you, — I

can't — do a thing, I'm so in love with you. — (So dar - lin')

C E_{MI}^9 G_{MI}^9 C^{13}

Help me please, — have mer-cy on a fool like me, I know I'm lost but

E_{MI}^9 A^9_{sus} D A_{MI}^7 D $B^7(\#9)$

still I plead, Dar - lin', please save your love for me.

$C^9(\#11)$ B^7 E_{MI}^9 G_{MI}^9 C^{13}

me. You may have fun — with the crowd, but for cry - ing out loud,

E_{MI}^9 $A^7(\#9)$ D A_{MI}^7 D A_{MI}^7

Dar - lin', please save your love for me. —

(molto rit.) **(a tempo)**

Recording is one chorus only (Coda taken first time). Melody as written uses straight eighths, but is freely interpreted.



Photo by Jim Marshall ©1988

McCOY TYNER

Search For Peace

McCoy Tyner

Medium Ballad

♩ = 58

A

(pn. w/ ten. 8^{va} b.)

Chords: $A_{MI}^{7(b5)}$, $D7(alt.)$, $F_{MA}^7(G^9)$, F_{MA}^7/G , G^9 , $A_{MI}^{7(b5)}$, $D7(alt.)$, $F_{MA}^7(G^9)$, F_{MA}^7/G , G^9 , $G_{MI}^{7(add 11)}$, $C7(b9)$, F_{MI}^7 , A_{MA}^7/Bb , $Bb7^{(b9)}$, E_{MI}^7 , G_{MA}^7/A , $A7^{(b9)}$, $C\#_{MI}^7$, $E7_{sus}/B$, $E7/B$.

B

(bs. - straight 1/8's)

Chords: C^{13} , $A_{MI}^{7(b5)}$, C^{13} , $A_{MI}^{7(b5)}$, C^{13} , $A_{MI}^{7(b5)}$, A_{MI}^7 , $D7$.

Chords: G_{MI}^9 , A_{MA}^7/G , G_{MI}^9 , A_{MA}^7/G , G_{MI}^9 , A_{MA}^7/G , F_{MA}^7/G , G^{13} .

C

Chords: $A_{MI}^{7(b5)}$, $D7(alt.)$, $F_{MA}^7(G^9)$, F_{MA}^7/G , G^9 , $A_{MI}^{7(b5)}$, $D7(alt.)$, $F_{MA}^7(G^9)$, F_{MA}^7/G , G^9 , $G_{MI}^{7(add 11)}$, $C7(b9)$, F_{MI}^7 , A_{MA}^7/Bb , $Bb7^{(b9)}$, E_{MI}^7 , G_{MA}^7/A , $A7^{(b9)}$, $C\#_{MI}^7$, $E7_{sus}/B$, $E7/B$.

Solo on form (AABC);

After solos, D.C. al Coda (no repeat)

C^{13}

pn. fill — — — —

Chords in parentheses not used during solos.

Self Portrait In Three Colors

Medium Swing Ballad

Charles Mingus

$\text{♩} = 61$ $B^b6/4$ $E^b_{MA}7/B^b$ $C_{MI}7/B^b$ D^b/C^b C^b



A $B^b_{MI}6$ $E^b_{MI}7$ A^b13 D^b7 $G^b_{MA}7$ B^9 $C_{MI}7$ $F7(\#5)$

alto w/ tenor (3rd x: alto only)

trom. (tacet 1st x)

tenor (3rd x only)

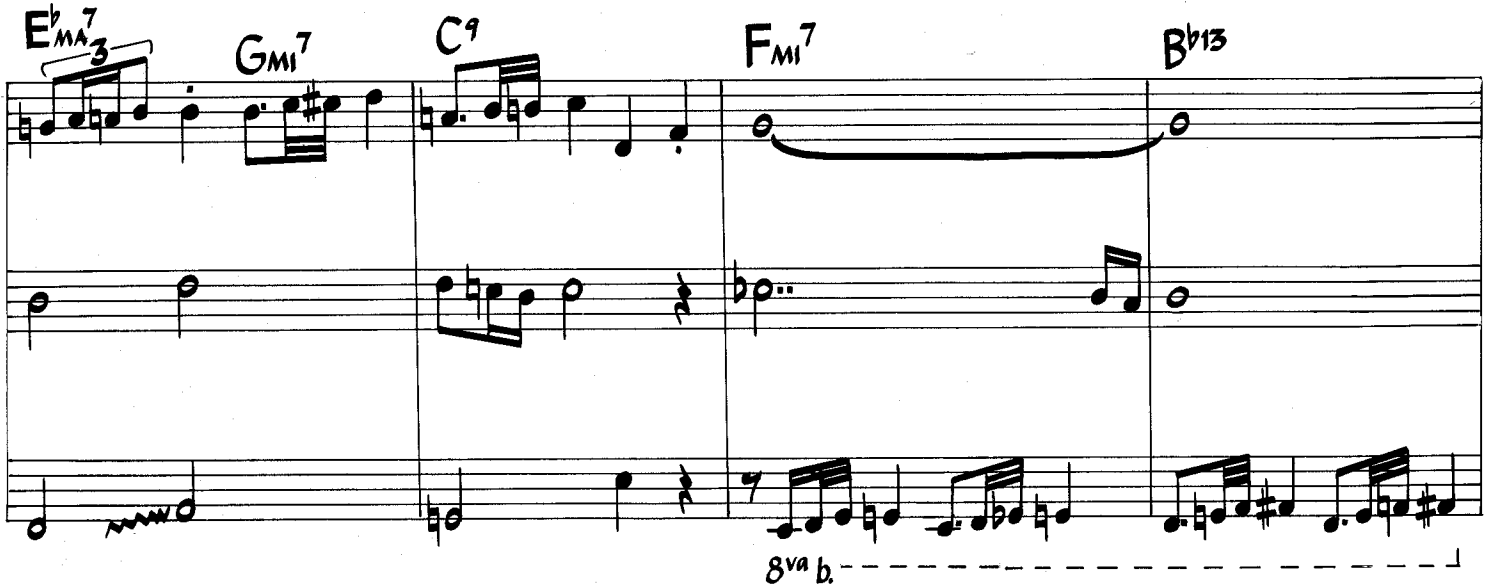


$E^b_{MI}7$ A^b13 $E^{13}(\#11)$ **B** $E^b_{MA}7$ $A7(b9)$ $E_{MA}7$



$E^b_{MA}7$ $G_{MI}7$ C^9 $F_{MI}7$ B^b13

8^{va} b.



Fm7 Bb7(#5) EbMA7 Db13 Cm7(b5) Db/Cb Cb EbMA7

(loco) 8va b--

fill

No solos on recording (3x's only).

Shaker Song

Music by Jay Beckenstein

Lyric by David Lasley

and Allee Willis

(As sung by Manhattan Transfer)

Med. Samba (Intro)

$\text{♩} = 97$ (G⁶ F⁶/₉ G⁶ F⁶/₉) (4x's) (G⁶ F⁶/₉ G⁶ F⁶/₉)

(bass tacet) (pn.) (ten.) ((pn. simile))

(G⁶ F⁶/₉ G⁶ F⁶/₉ G⁶ F⁶/₉ G⁶)

(G⁶ F⁶/₉)) N.C.

(gtr. fills) (pn., ten. doubles bottom line)

(add bass) C^{MA}7 C⁶ F_G G⁹ C^{MA}7 C⁶ F_G 1. G⁹ 2. F_G The

A C^{MA}7 F^{MA}7 C^{MA}7 F^{MA}7

1. Fool screams, "No more." He grabs his shirt and hits the door, What she

C^{MA}7 F^{MA}7 C^{MA}7 F^{MA}7

needs from him he ig - nores, It's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a

A^bMA⁷/B^b E^bMA⁷ G^bMA⁷/A^b D^bMA⁷

Blast the rad - i - o, The hits just come and go, Black out what he

A^bMA⁷/B^b E^bMA⁷ G⁹sus

knows that he has blown, That he has blown. 2. The

B F^{MA}7 E⁷(#9) A^{MI}7 G^{MI}7

He can shake the blues, but you know he still can get con - fused,

G^{MI}7 C⁹sus F^{MA}7 G⁹sus C^{MA}7

It seems like such a waste, 'cause he can't shake her, shake

her, — He can shake his tail, — but you know his
 moves are get - ting stale, — He's on the make, but oh, his heart — can't fake, — He can't
 shake her, — shake her, He can't shake her, — No, — he can't
 shake her.

(sample scat) — — — — —

Solo on form (AAB);
 After solos, D.S. al Coda
 (sing 3rd & 4th verses)

(Vamp, solo (scat) and fade)

bars 5-8 of **A**
 for 2nd verse:



bars 5-8 of **A**
 for 3rd verse:



bars 5-8 of **A**
 for 4th verse:



Piano lick at 8 before letter A is repeated the last 8 bars of letter B.

2nd VERSE

The night hangs its head
 As the fool crawls into bed,
 Still his hungry heart begs to be fed
 All the words she once, that she said, that she said,

So then he grabs his Chevrolet
 In one more attempt to get away
 But thoughts of all the crimes of passion lay,
 Lay in his way.

3rd VERSE

Romance falls like rain
 But all the motives are insane
 Every time that he plays the game he feels the pain,
 He feels the pain, who is to blame, who is to blame, who is to blame?

And then he finds a joint that's jive,
 Guys are spinning girls like 45's,
 All of the live bait sinks for his lines,
 They are so high.

4th VERSE

He knows he is beat
 As his heart puts on the heat,
 Run from the street that don't even fit his feet,
 Don't fit his feet, now he can see, now he can really see, now he can

Tell him where's a telephone,
 He can beg to let the fool come home,
 He tells her that his life's a drag alone,
 Can't be alone.

Fast Bebop

♩ = 278

N.C.

Shaw 'Nuff

Charlie Parker
Dizzy Gillespie

(Intro) drums (pn.)

(drums play time)

B $\flat$ M $\flat$ (MA7) (trp.) (alto)
(bs.)

B $\flat$ M $\flat$ (MA7) C $\flat$ 7

B $\flat$ M $\flat$ (hi-hat continues) (N.C.)
(trp. w/ alto 8va b.) (drums) (to end) (B $\flat$ 6) break (trp. & alto)
(fine) (sample pn. fill)

A B $\flat$ 6 G $\flat$ M $\flat$ 7 C $\flat$ M $\flat$ 7 F7 B $\flat$ 6 G7(#5) C $\flat$ M $\flat$ 7 F7(#5)
B $\flat$ 7 E $\flat$ 6 E $\flat$ 7 B $\flat$ 6/F G7 C $\flat$ M $\flat$ 7 F7 (alto 8va b.) (unis.)

B $\flat$ 7 (alto 8^{va} b.) E $\flat$ 6 E $^{\circ}$ 7 B $\flat$ 6/F F7 B $\flat$ 6
 [B] D7(b5) G7(b5)
 C¹³ F7 F7(#5) (unis.)
 [C] B $\flat$ 6 G $_{mi}$ 7 C $_{mi}$ 7 F7 B $\flat$ 6 G7(#5) C $_{mi}$ 7 F7(#5) (unis.)
 B $\flat$ 7 (alto 8^{va} b.) E $\flat$ 6 E $^{\circ}$ 7 B $\flat$ 6/F F7 B $\flat$ 6

Solo on form (ABC);
 After solos, D.S., play head,
 then D.C. al fine.

Fast Samba

Simple Samba

Jim Hall

A $\text{♩} = 140$ C_{MA}^7 $\text{B}_{MI}^7(\text{b}5)$ E^7 A_{MI}^7 D^7

(gtr.)

G_{MI}^7 C^7 F_{MA}^7 $\text{D}_{MI}^7(\text{b}5)$ A_{MA}^7 dr. fill - - - - -

(pn., w/8va)

B D_{MA}^7 $\text{C}_{MI}^7(\text{b}5)$ $\text{F}\#^7$ B_{MI}^7 E^7

A_{MI}^7 D^7 $\text{G}_{MI}^7(\text{b}5)$ G_{MI}^7 F_{MI}^7 B_{MI}^7

F_{MI}^7 $\text{B}^{\flat 7}$ $\text{B}_{MI}^{\flat 7}$ $\text{E}^{\flat 7}$

$\text{A}_{MA}^{\flat 7}$ $\text{F}_{MI}^7(\text{b}5)$ C_{MA}^7 dr. fill - - - - -

(gtr.)

C F_{MA}^7 F_{MI}^7 $\text{B}^{\flat 7}$

$\text{E}_{MA}^{\flat 7}$ $\text{E}_{MI}^{\flat 7}$ $\text{A}_{MA}^{\flat 7}$

$\text{D}_{MA}^{\flat 7}$ $\text{G}_{MI}^{\flat 9}(\#11)$ $\text{A}_{MA}^{\flat 7}$

F_{MI}^7 $\text{B}_{MI}^{\flat 9} \text{sus}$ $\text{B}_{MI}^{\flat 13}$

D $E^b_{MA}7$ $D_{MI}7(b5)$ $G7$ $C_{MI}7$ $F7$

$B^b_{MI}7$ E^b7 (pn. w/ 8va) $A_{MI}7(b5)$ $A^b_{MI}7$ $G_{MI}7$

(gtr.)

$C7(b9)$ $F_{MI}9(b5)$ $B^b7(b9)$ $E^b6/9$ dr. fill — — — — —

(pn.) $(E^b_{MI}9)$ (pn. w/ bs.)

E (gtr.) $(E^b_{MI}9)$

$(E^b_{MI}9)$ A^b bass

$(D^b_{MI}9)$

$(D^b_{MI}9)$ G^b bass

Solo on ABCD; after solos,
D.C. al Coda

$E^9(b5)$ N.C. (dr.) E^b

(pn.) (gtr.)

Play through 'dr. fill's' for solos. Kicks on beat 4 may be omitted for solos. Bass & piano tacet during drum fills for head.

Skylark

Music by Hoagy Carmichael

Lyric by Johnny Mercer

Med. Ballad

A E^b6 F_{mi}^7 E^b/G $A^b_{MA}^7$ $(G_{mi}^7 C_{mi}^7 B^b_{mi}^7 E^b7 A^b_{MA}^7 E^b_{MA}^7 A^7 A^b_{MA}^7 E^b/G)$

Sky - lark, Have you an - y-thing to say to me? Won't you tell me where my

$(F^7 A^b_{MA}^7 E^b/G F_{mi}^7 B^b7 E^b6 C_{mi}^7 (F^{13}) A^b_{MA}^7 F_{mi}^7 B^b7)$

love can be? Is there a mead - ow in the mist where some-one's wait - ing to be kissed?

$E^b6 F_{mi}^7 E^b/G A^b_{MA}^7 (G_{mi}^7 C_{mi}^7 B^b_{mi}^7 E^b7 A^b_{MA}^7 E^b_{MA}^7 A^7 A^b_{MA}^7 E^b/G)$

Sky - lark, Have you seen a val - ley green with spring where my heart can go a

$(F^7 A^b_{MA}^7 E^b/G F_{mi}^7 B^b7 E^b6 B^b7(\#9) E^b6)$

jour - ney - ing o - ver the sha - dows and the rain, to a blos - somed cov - ered lane? And in your

B $C_{mi}^7 B^7 B^b_{mi}^7 E^b7 A^b_{MA}^7$

lone - ly flight, Have - n't you heard the mu - sic in the night,

$G_{mi}^7(b5) C^7 F_{mi} (D^b7) (B^b_{mi}^7) F_{mi} E^b7(\#5) A^b6$

won - der - ful mu - sic, Faint as a will - 'o - the-wisp, cra - zy as a loon,

$G^6 E_{mi}^7 A^7 D^7 G^6 B^b7$

Sad as a gyp - sy ser - e - nad - ing the moon. Oh,

C $E^b6 F_{mi}^7 E^b/G A^b_{MA}^7 (G_{mi}^7 C_{mi}^7 B^b_{mi}^7 E^b7 A^b_{MA}^7 E^b_{MA}^7 A^7 A^b_{MA}^7 E^b/G)$

Sky - lark, I don't know if you can find these things, But my heart is rid - ing

$(F^7 A^b_{MA}^7 E^b/G F_{mi}^7 B^b7 E^b6 B^b7 E^b6 (B^b7))$

on your wings, So if you see them an - y - where, won't you lead me there?

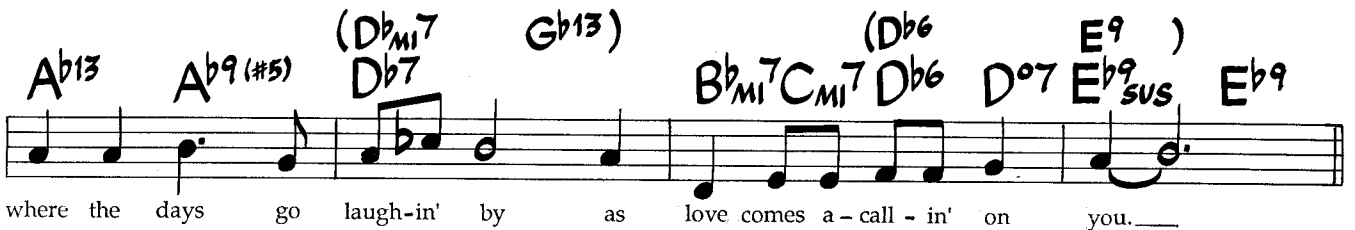
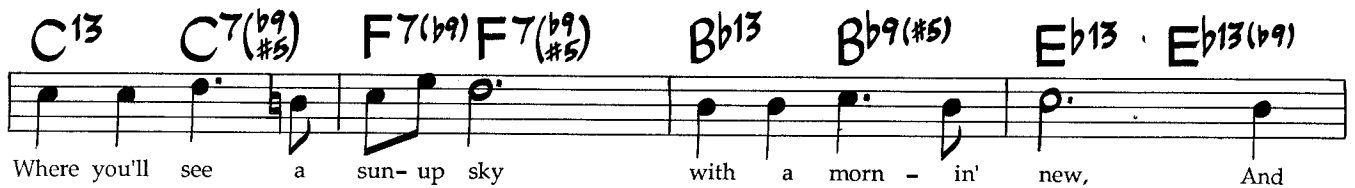
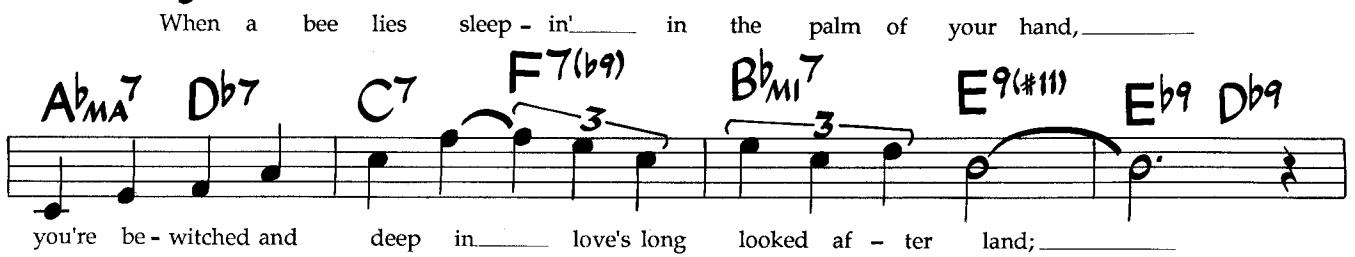
Chords in parentheses are optional.

A Sleepin' Bee

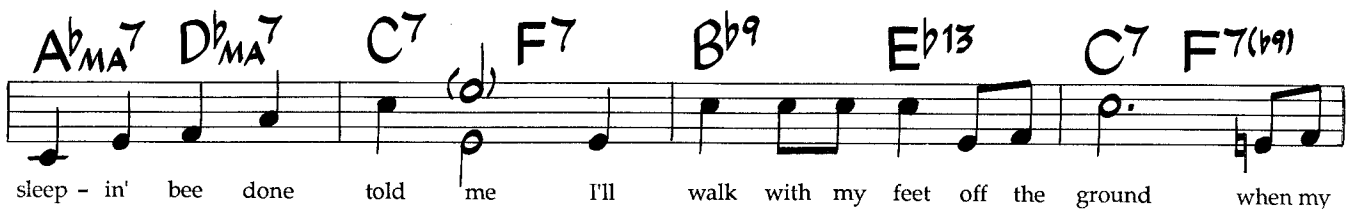
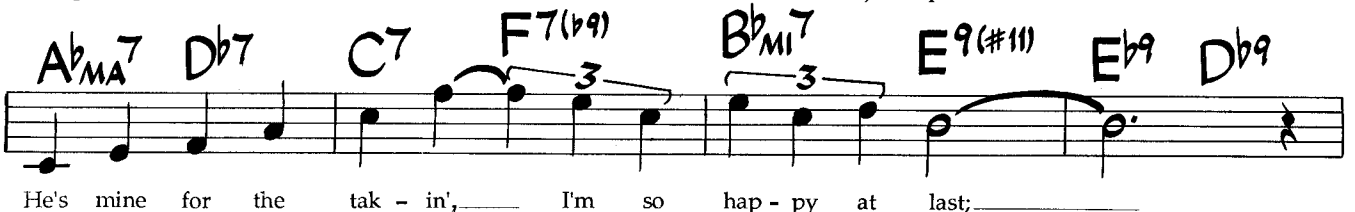
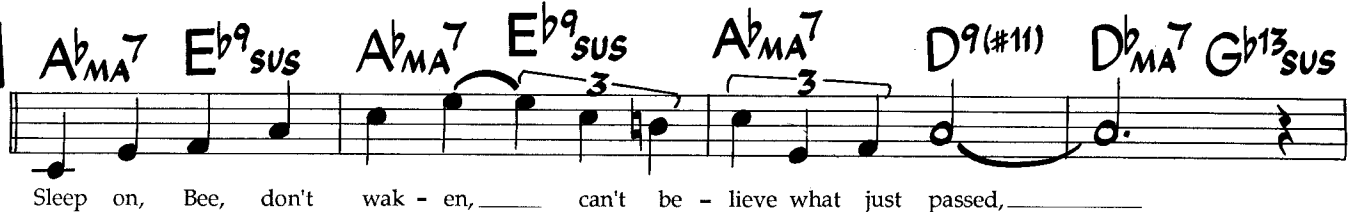
Music by Harold Arlen
Lyric by Harold Arlen
& Truman Capote

Med. Swing

A



B



Small Day Tomorrow

Med. Jazz Ballad

Music by Bob Dorough
Lyric by Fran Landesman
(As sung by Irene Kral)

(Intro)
♩ = 60 E_{MI} C[#]7(^{#11}) C¹³ B7(^{#5})

[A] E_{MI} C/E E_{MI}⁶ E_{MI}⁷ C_{MA}⁷ C_{MA}⁷(^{#11}) F_{MI}⁷(^{add 11}) B7(^{b9})
I don't have to go to bed, I've got a small day to-mor-row. (Small day to-mor-row)

E_{MI} C/E E_{MI}⁶ E_{MI}⁷ C⁷ B7(^{b9}) E_{MI} (B7(^{#5}))
I don't have to use my head, I've got a small day to - mor-row.

E_{MI} C/E E_{MI}⁶ E_{MI}⁷ C_{MA}⁷ C_{MA}⁷(^{#11}) F_{MI}⁷(^{add 11}) B7(^{b9})
I can sleep the day a - way And it won't cause too much sor - row (not to - mor - row)

E_{MI} C/E E_{MI}⁶ E_{MI}⁷ C⁷ B7(^{b9}) E_{MI}
So to - night this mouse will play, She's got a small day to - mor-row.

[B] G_{MI}⁷ E_bMI⁹ G_{MI}⁷ E_bMI⁹ G_{MI}⁷ E_bMI⁹ A_b⁹ A_{MI}⁷(^{add 11}) D7(^{#5})
Now all those big wheels, with all their big deals, are gon-na need their sleep.

C_{MI}⁷(^{b5}) C⁷ C_{MI}⁷(^{b5}) C⁷ B_{MI}⁷(^{add 11}) E⁷(^{#9}) F_{MI}⁷(^{b5}) B7(^{b5})
But I'm a drop-out who'd rath-er cop-out than run with all the sheep.

[C] E_{MI} C/E E_{MI}⁶ E_{MI}⁷ C_{MA}⁷ C_{MA}⁷(^{#11}) F_{MI}⁷(^{add 11}) B7(^{b9})
Hon - ey Chile, to-night's the night and there's a car I can bor-row, 'til to-mor-row.

E_{MI} C/E E_{MI}⁶ E_{MI}⁷ F_{MI}⁷(^{b5}) C⁷ B7(^{#5}) E_{MI} (B7(^{#5}))
We can swing till broad day - light, I've got a small day to - mor-row.

Solos on AB
After solos, D.S. al Coda

F#_{M1}7(add 11)_{b5} B7(b9) E_{M1} C/E E_{M1}⁶ E_{M1}7 C13

till day af - ter to-mor-row. We can swing right out of sight, We've got a long night and a

B7(#5) (N.C.) E_{M1} C#7(#11) C9 B7(#5) A9(#11)

small day to - mor-row. (a tempo) (pn. fill) rit.

Bass may play F on 4th beat of bar 7 of letter B.

Solar

Miles Davis

Medium Swing

♩ = 165

First system of musical notation. The top staff is for a muted trumpet, indicated by "(muted trp.)". The bottom staff is for the bass, with the instruction "(melody on repeat)". The key signature has two flats (Bb and Eb). The time signature is 4/4. The tempo is marked as Medium Swing with a quarter note equal to 165 beats per minute. The first measure of the bass staff has a chord of C_{Mi}^(MA 7). The second measure has a chord of C_{Mi}⁷. The third measure has a chord of G_{Mi}⁷. The fourth measure has a chord of G_{Mi}⁷ and C⁷.

Second system of musical notation. The top staff continues the melody. The bottom staff has a chord of F_{MA}⁷ in the first measure, F_{Mi}⁷ in the second measure, and B^{b7} in the third measure. The fourth measure is empty. The bass staff has a double bar line in the first measure, a repeat sign in the second measure, and a double bar line in the third measure.

Third system of musical notation. The top staff continues the melody. The bottom staff has a chord of E^b_{MA}⁷ in the first measure, E^b_{Mi}⁷ and A^{b7} in the second measure, D^b_{MA}⁷ in the third measure, and D_{Mi}^{7(b5)} and G⁷ in the fourth measure. The bass staff has a double bar line in the first measure, a repeat sign in the second measure, and a double bar line in the third measure.

(Ending)

Fourth system of musical notation, labeled "(Ending)". The top staff continues the melody. The bottom staff has a chord of C_{Mi}^{6/9} in the first measure. The second measure is empty. The third measure is empty. The fourth measure has a diamond symbol. The bass staff has a double bar line in the first measure, a repeat sign in the second measure, and a double bar line in the third measure.

(bs. plays C pedal)

Head is played twice before and after solos. Melody is freely interpreted.

Someday My Prince Will Come

Music by Frank Churchill

Lyric by Larry Morey

Med. Jazz Waltz

A

Some - day my prince will come, Some day I'll find my love, And how thrill - ing that mo - ment will be, When the Prince of my dreams comes to me.

B

He'll whis - per, "I love you," And steal a kiss or two, Though he's far a - way, I'll find my love some day, Some day when my dreams come true.

2nd VERSE

Some day I'll find my Love, Some one to call my own.
And I'll know her the moment we meet,
For my heart will start skipping a beat.
Some day we'll say and do, Things we've been longing to,
Though she's far away, I'll find my love some day,
Some day when my dreams come true.

Med. Samba

Song For Lorraine

Jay Beckenstein
(As played by Spyro Gyra) $\text{♩} = 112 (\text{F}_{\text{MA}}^7)$

(elec. pn.)
(G $\flat$ /C)
A $\flat$ (add 9)
1.
2.

A (sop.) F MA^9
(elec. pn.) F MA^9 D $\flat$ MA $\flat$ 7/G $\flat$
1.
2.
sop. fill

B D MI^9 G7($\flat$ 9) $\sharp$ 5 C MA^9 (sop.) D MI^9 G7($\flat$ 9) $\sharp$ 5
(sop.) C MA^9 (elec. pn.) D MI^9 G7($\flat$ 9) $\sharp$ 5 C MA^9 F7($\sharp$ 9) $\sharp$ 5 Φ^2

B $\flat$ MA $\flat$ 7 G $\flat$ MA $\flat$ 7($\sharp$ 11)
(sample fill) Φ^1
D.S. al Coda One (Φ^1)

Φ^1 **C** F MA^7 (Pn. solo) G $\flat$ MA $\flat$ 7 (4x's)

D (Swing) (J=J) D MI^7 G7($\flat$ 9) $\sharp$ 5 C MA^7 E MI^7 A MA^7 D MI^7 G7($\flat$ 9) $\sharp$ 5
(solo continues)
C MA^7 E $\flat$ MI $\flat$ 7 A $\flat$ 7 D MI^7 G7($\flat$ 9) $\sharp$ 5 C MA^7 F7($\sharp$ 9) $\sharp$ 5 Φ

(Samba) **E** B $\flat$ MA $\flat$ 7 G $\flat$ MA $\flat$ 7
D.S. al Coda Two (Φ^2)

Φ^2 (Sop. solo) B $\flat$ MA $\flat$ 7 G $\flat$ MA $\flat$ 7
Vamp, solo & fade

Med. Samba

Song For Lorraine (Bass)

 $\text{♩} = 112$

First system of music notation for the bass line, featuring chords F_{MA}^7 , G^b/C , and $A^b(\text{add } 9)/C$. It includes first and second endings.

Section A: Second system of music notation, featuring chords F_{MA}^9 , $D^b_{MA}^7/G^b$, and G^b/C . It includes first and second endings.

Section B: Third system of music notation, featuring chords D_{MI}^9 , $G^7(\text{b}9)/\#5$, C_{MA}^9 , D_{MI}^7 , $G^7(\text{b}9)/\#5$, C_{MA}^9 , $F^7(\text{b}9)/\#5$, $B^b_{MA}^7$, $G^b_{MA}^7(\text{b}11)$, and Φ^1 . It includes first and second endings.

Section C: Fourth system of music notation, featuring chords $G^b_{MA}^7(\text{b}11)$, F_{MA}^7 (marked *pn. solo*), $G^b_{MA}^7$, and Φ^1 . It includes first and second endings. A note "(play samba)" is present below the F_{MA}^7 chord.

Section D: Fifth system of music notation, featuring chords D_{MI}^7 , $G^7(\text{b}9)/\#5$, C_{MA}^7 , E_{MI}^7 , A^7 , D_{MI}^7 , $G^7(\text{b}9)/\#5$, C_{MA}^7 , $E^b_{MI}^7 A^b 7$, D_{MI}^7 , $G^7(\text{b}9)/\#5$, C_{MA}^7 , and $F^7(\text{b}9)/\#5$. It includes first and second endings. A note "(Swing) ($\text{♩} = 1$)" is present above the first measure.

Section E: Sixth system of music notation, featuring chords $B^b_{MA}^7$ and $G^b_{MA}^7$. It includes first and second endings. A note "(Samba)" is present above the first measure.

Section F: Seventh system of music notation, featuring chords $B^b_{MA}^7$ and $G^b_{MA}^7$. It includes first and second endings. A note "D.S. al Coda Two (Φ^2)" is present above the first measure. The section ends with "Vamp & fade".

The Song Is You

Music by Jerome Kern
Lyric by Oscar Hammerstein II

Med.-Up Swing

A

CMA⁷ *E^b°⁷* *Dmi⁷* *G⁷*

I hear mu - sic when I look at you, A beau - ti - ful

CMA⁷ *A⁷* *Dmi⁷* *G⁷*

theme of ev - 'ry dream I ev - er knew, Down deep in my

(CMA⁷) *E^bmi⁷* *A⁷* *Dmi⁷* *G⁷*

heart I hear it play, I feel it

(E⁷(b9)) *F^bmi⁷* *A^bmi⁷* *B^b°⁷* *Dmi⁷* *A⁷* *Dmi⁷* *G⁷*

start, then melt a - way.

B

CMA⁷ *E^b°⁷* *Dmi⁷* *G⁷*

I hear mu - sic when I touch your hand, A beau - ti - ful

CMA⁷ *A⁷* *Dmi⁷* *G⁷*

mel - o - dy from some en - chant - ed land, Down deep in my

(CMA⁷) *E^bmi⁷* *A⁷* *Dmi⁷* *G⁷*

heart I hear it say Is this the

C⁶ *(F⁷)* *C⁶* *F[#]mi⁷(b5)* *B⁷*

day?

C E_{MA}^7 $F\sharp_{MI}^7$ B^7

I a - lone have heard this love - ly strain,

E_{MA}^7 $A\sharp_{MI}^7(b5)$ $D\sharp^7$

I a - lone have heard this glad re - frain,

$G\sharp_{MI}$ $C\sharp^9$

Must it be for - ev - er in - side of me, why can't I

$F\sharp^{13}$ (C^9) B^{13}

let it go, why can't I let you know, Why can't I

D C_{MA}^7 $E_{b^{\circ}7}$ D_{MI}^7 G^7

let you know the song my heart would sing? That beau - ti - ful

C_{MA}^7 G_{MI}^7 C^7 F^6 B_{b^9}

rhap - so - dy of love and youth and spring, The mu - sic is

(C_{MA}^7) E_{MI}^7 A^7 D_{MI}^7 G^7

sweet, The words are true, The song is

C^6 (F^7) C^6 D_{MI}^7 G^7)

you.

Sonja's Sanfona

Jimmy Haslip

Bill Gable

(As played by The Yellowjackets)

Medium Latin

♩ = 122

Tacet

A

(dr., perc. & bs. only) *mf* *(alto)* *Fsus* *Gsus* *F* *Fsus* *Gsus* *(brass)* *Fsus* *Gsus* *(brass)*

N.C.

(synth)

B

1. *E^bMA^{7(b5)}* *FMA^{7(b5)}* *A^bMA^{7(b5)}* *Ami⁹* *B^bMA⁷/C* *B^b/C* *Gmi/B^b*

G/A *G^(add 9)* *FMA⁷* *E^mi⁷* *Dmi⁷*

A/G

A/G *A/F[#]* *A/F* *A/E* *A* *A/B* *A/C*

D/C *D^(add 9) (omit 3)* *(brass)* *f*

N.C.

mf *(synth. only)* *(alto w/ bs. 15^a b)*

Staff 1: DMA^7 , B_{mi}^9 , E_{MI}^7 , $D/F^\#$ (add 9)
 (add rhythm)

Staff 2: B_{mi} , B_{mi}/A , G , $E/F^\#$, $E^\flat/F^\#$

Staff 3: B_{mi}^7 , D/A , G_{mi}^9 , $B^\flat/C$

Staff 4: E/B , $E^\flat/B$, $B^\flat/C$, $G_{mi}/B^\flat$

Staff 5: $A^{13}(\#11)$, $A^{13}(\#11)$, D_{mi}^7 , A_{mi}/C

Staff 6: G_{mi}^9 , C^{13}_{sus} , $C^7(alt.)$, F_{MA}^9 , F_{MA}^9/E , D_{mi}^7 , D_{mi}^7/C

Staff 7: A/B , B_{mi}^7 , $B^\flat/C$, $(B^\flat)$, $\Phi^{1,2}$

Staff 8: F/E , $A^7(b9)$, D_{sus} , Φ^1

Staff 9: $F(2)(add\ 9)(omit\ 3)$ (brass), (perc. break), $(On\ cue)\ D(2)(add\ 9)(omit\ 3)$ (brass), $N.C.$ (mf synth. only), $(alto\ w/\ bass)$, $(D.S. al Coda One (\Phi^1))$

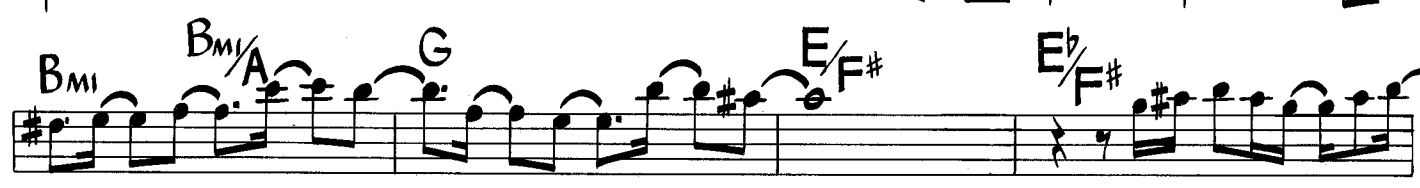
Staff 10: F/E , $A^7(b9)sus$, $D(2)(add\ 9)(omit\ 3)$, $(Vamp\ \&\ fade)$

Chords at letter A for reference only, except brass 'sus' chords. F/E may be played as Emi.
 Keyboards play chords from D natural minor scale during fade-out (e.g. C/D, Bbm7/D, etc.)
 Chords for letters B & C are mostly sustained (half notes and whole notes).

Sonja's Sanfona (Bass)

Medium Latin

♩ = 122 (G)



B_{mi}7 D/A G_{mi}9 B^b/C
 E/B E^b/B B^b/C G_{mi}/B^b
 A¹³(#11) A¹³(#11) D_{mi}7 A_{mi}/C
 G_{mi}9 C¹³_{sus} C⁷(alt.) F_{MA}9 F_{MA}9/E D_{mi}7 D_{mi}7/C
 A/B B_{mi}7 B^b/C (B^b) $\Phi^{1,2}$
 F/E A⁷(^b9) D_{sus}
 2. F(add 9) (omit 3) Tacet (On cue) D(add 9) (omit 3)
 (8^{va} b) (w/ alto)
 (D.S. al Coda One (Φ^1))
 Φ^1 F/E A⁷(^b9)_{sus} D.S. al Coda Two (Φ^2)
 Φ^2 F/E A⁷(^b9)_{sus} D(add 9) (omit 3) (Vamp & fade)

Soul Sauce

(Wachi Wara)

Dizzy Gillespie
Chano Pozo
(As played by Cal Tjader)

Med. Latin

A

$\text{♩} = 152$

N.C.

C7

C7

(dr.)

(vibes alone)

"Wa- chi Wa- ra" C7 (vibes)

N.C.

1,2

B

N.C.

(2nd x: add congas)

(add cowbell)

"Wa- chi Wa- ra"

(bass)

(bass line continues)

C

N.C.

(3x's) N.C.

(vibes)

D

C13 Bb13 Ab13 Db13 C13 (#11)

(Ab13 Gmi7) (3x's) C13 Bb13 Ab13 Db13 C13 (#11)

(Ab13 Gmi7)

D.C. al Coda One (ϕ^1)

ϕ^1

(Solos)

Gmi7

C7

Gmi7

C7

Gmi7

C7

After solos, continue to **E**

(sample bass line)

(Vamp till cue)

(3x's)

E

(On Cue)

(vibes)

N.C.

p-mp-mf

f N.C.

(bs. w/ pn.)

D.C. al Coda Two (ϕ^2)

ϕ^2

(vibes)

C13

Bb13

Ab13

Db13

C13

(#11)

(b)

(b)

(b)

(b)

(b)

(b)

(b)

(b)

(b)

(b)

(b)

(bs)

(Vamp & fade)

Solos may also be played over:

C7

Gmi7

Bass and drums play downbeat (C bass) on first bar of letter A every time but the first.

Speak No Evil

Medium Swing

Wayne Shorter

$\text{♩} = 138$

A

mf (trp. & ten.)

mf (unis.)

B

mp (ten. 8va b.) *poco a poco cresc.*

f (pn., gliss.) *mf* (unis.)

C

mf (unis.)

Solo on form (AABC)
After solos, D.C. al Coda

mf (unis.)

Vamp & fade

Chords at letter B follow the rhythm of the melody, with drums filling the spaces.

During solos, letter B is straight ahead.

The tied F's are started quietly and crescendoed each time.

Kicks and anticipated chords hold for solos. Dbma7 & Bbmi11 chords may also be anticipated for solos.

Spiral

Med. Straight 1/8's
 ♩ = 148

Kenny Barron
 (As played by Sphere)

First system of music. Treble clef. Key signature: one flat (Bb). Time signature: 4/4. The melody consists of eighth notes. Chords are indicated above the staff: DMI⁹, B^bMA⁷(#11), DMI⁹, B^bMA⁷(#11). A bass line is indicated below the staff: (bs.) DMI⁹, B^bMA⁷(#11), DMI⁹, B^bMA⁷(#11).

A

Section A. Treble clef. Key signature: one flat (Bb). Time signature: 4/4. The melody consists of eighth notes. Chords are indicated above the staff: DMI¹¹ (pn.), B^bMA⁷(#11) (pn.), B^bMA⁷(#11). A bass line is indicated below the staff: (sample bass line), (pn. w/ ten. 8^{va} b.).

Continuation of Section A. Treble clef. Key signature: one flat (Bb). Time signature: 4/4. The melody consists of eighth notes. Chords are indicated above the staff: GMI⁷ (add 11), A^bMI⁷(add 11), B^bMA⁷(#11), DMI⁹, B^bMA⁷(#11).

B

Section B. Treble clef. Key signature: one flat (Bb). Time signature: 4/4. The melody consists of eighth notes. Chords are indicated above the staff: F⁷_{sus}, A/F, F⁷_{sus}(b9).

Continuation of Section B. Treble clef. Key signature: one flat (Bb). Time signature: 4/4. The melody consists of eighth notes. Chords are indicated above the staff: A^bMA⁷/B, C^bMA⁷/D, G^bMA⁷/A^b, A^bMA⁷/B, E^bMA⁷/F^b, G^bMA⁷/A^b, E/D.

C

Section C. Treble clef. Key signature: one flat (Bb). Time signature: 4/4. The melody consists of eighth notes. Chords are indicated above the staff: DMI¹¹ (pn.), B^bMA⁷(#11) (pn.), GMI⁷ (add 11), A^bMI⁷(add 11), B^bMA⁷(#11).

First system of musical notation, featuring a treble and bass staff. The treble staff has a 3-measure rest at the beginning. Chords are indicated below the notes: $B^bMA7(\#11)$, DMI^9 , $B^bMA7(\#11)$, DMI^9 , $B^bMA7(\#11)$.

D (Solos) (bs.) DMI^{11} $B^bMA7(\#11)$

Second system of musical notation, featuring a treble and bass staff. The treble staff has a 3-measure rest at the beginning. Chords are indicated below the notes: $GMI^7(add\ 11)$, $A7(\#9\ \#5)$, $B^bMA7(\#11)$, $A7(\#9\ \#5)$, DMI^{11} , $B^bMA7(\#11)$.

E $F^7_{sus}(\flat 9)$ A/F $F^7_{sus}(\flat 9)$

Third system of musical notation, featuring a treble and bass staff. The treble staff has a 3-measure rest at the beginning. Chords are indicated below the notes: D^{13}_{sus} , B^{13} , A^b13_{sus} , E/D .

F DMI^{11} $B^bMA7(\#11)$

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a 3-measure rest at the beginning. Chords are indicated below the notes: $GMI^7(add\ 11)$, $A7(\#9\ \#5)$, $B^bMA7(\#11)$, $A7(\#9\ \#5)$, DMI^{11} , $B^bMA7(\#11)$.

To **D** for more choruses;
Take 'On cue' ending to end each solo.

On Cue DMI^9 $B^bMA7(\#11)$ DMI^9 $B^bMA7(\#11)$

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a 3-measure rest at the beginning. Chords are indicated below the notes: DMI^9 , $B^bMA7(\#11)$, DMI^9 , $B^bMA7(\#11)$.

To **D** for more solos;
After solos, D.S. al Coda.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff has a 3-measure rest at the beginning. Chords are indicated below the notes: DMI^9 , $B^bMA7(\#11)$, DMI^9 , $B^bMA7(\#11)$, DMI^{11} .



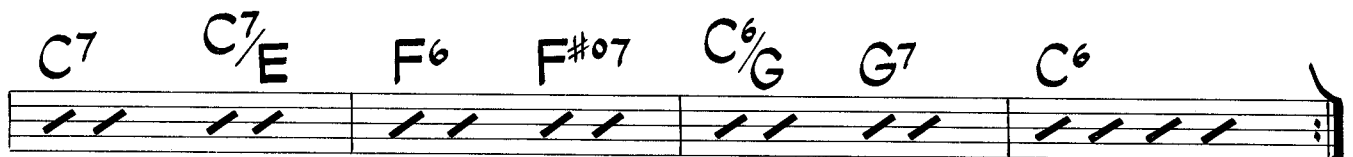
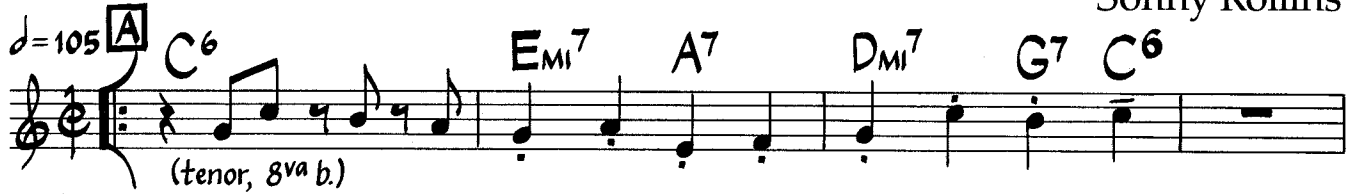
Photo by Jim Marshall ©1988

SONNY ROLLINS

Medium Swinging
Latin

St. Thomas

Sonny Rollins



Solos may swing.

After solos, D.C. al fine.
Head is played twice before & after solos.

Sticky Wicket

Al Jarreau
Jay Graydon
Greg Phillinganes

Med. Funk $A\flat 7$ $G7(\#5)$ $G\flat 13$ $F7$ $G\flat 13$ $G7(\#5)$ $A\flat 7$ $G7(\#5)$

$\text{♩} = 114$

(synth.)

$G\flat 13$ $F7$ $G\flat 13$ $G7(\#5)$ $A\flat 7$ $G7(\#5)$ $G\flat 13$ $C\text{mi}7$ $D\text{mi}7$

$C\text{mi}7$ $(E\flat) F7$

$C\text{mi}7$ $E\flat E F7$ (synth. simile)

A $C\text{mi}7$ $(E\flat) F7$

You got your-self in-to such a mess—that you can't get out,——

$C\text{mi}7$ $E\flat E F7$

You made your own bed, so what the heck—can you com-plain a-bout?—— You're

$C\text{mi}7$ $(E\flat) F7$

sev-en-teen, but you talk and you wig-gle and walk—like you're twen-ty-four,——

$C\text{mi}7$ $E\flat E F7$

Grown—men weep-in', a ten point tem-per-'ture rise—ev-'ry-where you go.—— And the fact is

B $D7(\text{trps.})$

You're so fine—that you fool the peo-ple, You're so fine that you're fool in' me;—

2nd VERSE

Seven-thirty, Morning Mr. Price what a day for school.
Bright and early, Perfect little disguise for the folks you fool.
Midnight passion, Ain't no surprise to me what you're comin' to.
There's red light flashin', Look out you're goin' too fast, what you gonna do.

D7 (2nd x only)

you're so fine — that you fool the peo - ple,

A^b7 **G7(#5)** **G^b13** **(C^M7)**

(It) ain't so fine when you fool your own — self, ba - by, Look out.

[C] **S** **C^M7**

Such a mess, it's a fun - ny sit - u - a - tion, — Sass - i - ness got you

(E^b) **F7** **C^M7**

up a — tree, Stick - y wick - et; Must con - fess it's an in - side in - sti - ga - tion, —

C^M7 **1. N.C.** **C^M7** **2. E^b E F7**

No dis - tress, You can talk - a to me. (gtr.) Change it, — ba - by.

[D] **D7 (Solos)**

indef.

(On cue) **[E]** **A^b7** **G7(#5)** **G^b13** **F7** **G^b13** **G7(#5)** **A^b7** **G7(#5)**

Lon-don Bridge — is fall - in', fright - ful sound, You can hear — me call - in',

G^b13 **F7** **G^b13** **G7(#5)** **A^b7** **G7(#5)** **G^b13**

Here's — your — crown, — In the game — you make — a cir - cle just to turn a-round.

break **(C^M7)**

(synth.)

D.S., vamp & fade on letter **[C]**
(take 2nd ending each time)

Sticky Wicket (Bass)

Medium Funk

♩ = 114

♩ = 114 A^b7 G7(#5) G^b13 F7 G^b13 G7(#5) A^b7 G7(#5)

G^b13 F7 G^b13 G7(#5) A^b7 G7(#5) G^b13 (C_M7 D_M7)

C_M7 E^b F7

C_M7 E^b E F7

A C_M7 E^b F7

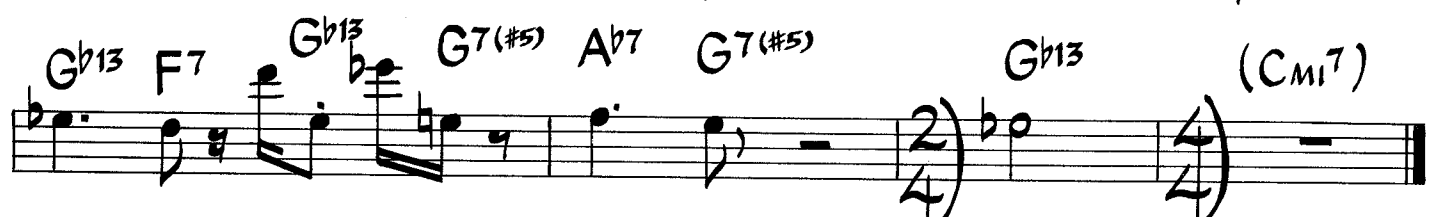
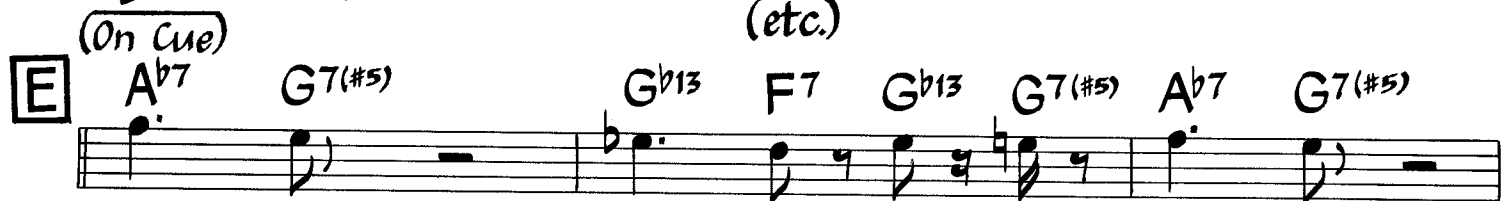
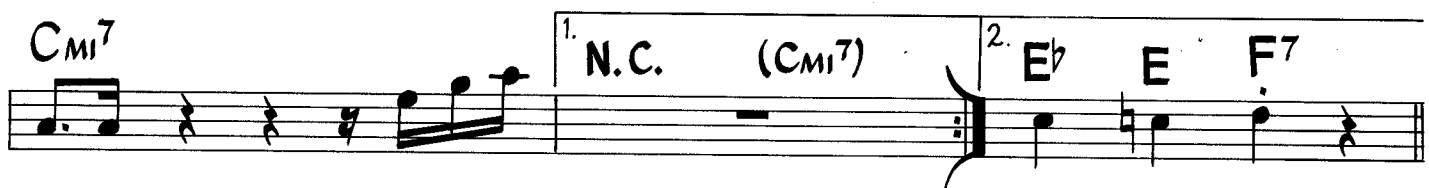
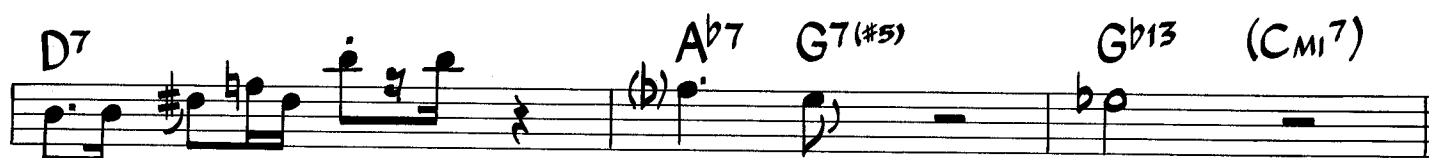
C_M7 E^b E F7

C_M7 E^b F7

C_M7 E^b E F7

B D7

D7



Sample bass line; played with some variation on repeat.

D.S., vamp & fade on letter [C]
(take 2nd ending each time)

Street Life

Music by Joe Sample
Lyric by Will Jennings
(As played by The Crusaders)

**Med.
Ballad**

1st x: tenor solos around melody
2nd x: vocal

A $\text{♩} = 59$ AbMA^7 EbMI^6/Gb F^7_{sus} F^7 BbMI^7 DbMI^6/Fb Eb^7_{sus} Eb^7

(bs. & dr. tacet) (2nd x) I still hang a - round— Nei-ther lost nor found,

AbMA^7 Ab/Gb F^7_{sus} F^7 Bb^{13} $\text{Bb}^7(\#5)$ BbMI^7 FMI^7

Hear the lone- ly sound of mu- sic in the night,

BbMI^7 FMI^7 DbMA^7 $\text{DMI}^7(\#5)$ Eb^9_{sus} 1. FMI^7 Eb^7/G

Nights are al - ways bright, That's all that's left ——— for me. ———

2. $(\text{Eb}^9_{\text{sus}})\text{Ab}^7_{\text{sus}}$ DbMA^7 Gb^7_{sus} CbMA^7 (Med. Funk) $\text{♩} = 107$ Bb/C Cb/Db Db/Eb D/E

FMI^7 BbMI^7 FMI^7 BbMI^7 (add bs. & dr.)

mf (bs.) (etc.) I play the

B FMI^7 BbMI^7 CMI^7

(*mf*) I Street life — be- cause there's no — place I — can go, — Street life, — it's the on -

FMI^7 FMI^7 BbMI^7

- ly life — I know, — Street life, — and there's a thou- sand parts to play, —

CMI^7 FMI^7

Street life, — un - til you play — your life — a - way. — You

C BbMI^7 Eb^9_{sus} CMI^7 $\text{F}^7(\#9)$ BbMI^7 (fine) Eb^9_{sus}

Let the peo - ple see — just who you want — to be, And ev - 'ry night you shine just

2nd VERSE

Street life, you can run away from time. Street life, for a nickel, for a dime.
Street life, but you better not get old. Street life, or you're gonna feel the cold.
There's always love for sale, A grown-up fairy tale,
Prince Charming always smiles, Behind a silver spoon.

1. A^bMA^7 A^bMI^7 D^b9sus G^bMA^7 $GMI^7(b5)$
 like a su - per star. That's how the life is played, A ten cent mas-quer-ade, You

2. And
 B^bMI^7 E^b9sus A^bMA^7 $C7(\#9)$ $C^{\#}MI^7$ $F^{\#}9sus$ BMA^7
 dress, you walk, - you talk, - You're who you think - you are. If you keep - it young, - your

BMI^7 E^9sus A^bMA^7 B^bMI^7 E^b9sus A^bMA^7
 song is al - ways sung, - Your love will pay your way - be - neath the sil - ver moon.

D E^bMA^7 $B7/D^{\#}(trps.)$ $C^{\#}MI^7$ $B7$ E^bMA^7 $B7/D^{\#}$ $C^{\#}MI^7$ $B7$
 Street life, Street life,

f FMA^7 $C7/E$ DMI^7 $C7$ FMA^7 $C7/E$ DMI^7 B^b9sus
 Street life, Street life.

B^b9sus A^bMA^7 B^b9sus B^b9sus A^bMA^7 B^b9sus B^b/C C^b D^b E^b D E
 (strings) **mp** (cresc.)

D.S. al fine (1st verse). I play the
Solo on BCBCD;
After solos, D.S. al Coda.

E^bMA^7 $B7/D^{\#}(trps.)$ $C^{\#}MI^7$ $B7$ E^bMA^7 $B7/D^{\#}$ $C^{\#}MI^7$ $B7$
f Street life, Street life,

FMA^7 $C7/E$ DMI^7 $C7$ FMA^7 $C7/E$ $1. DMI^7 C7$ $2. DMI^7 B^b9sus$
 Street life, Street life,

B^b9sus A^bMA^7 B^b9sus B^b9sus A^bMA^7 B^b9sus **(On Cue)** B^b A^b C^b D^b G^b BMI^9
mp (strings) **Vamp till cue (vocal ad lib.)** **(rall.)**

Vocal returns at letter D during solos.



McCOY TYNER

Sudden Samba

Neil Larsen

Medium Samba

♩ = 115

N.C. (dr. & perc.; no bass)

(3x's)



N.C.

break



(gtr. & organ)

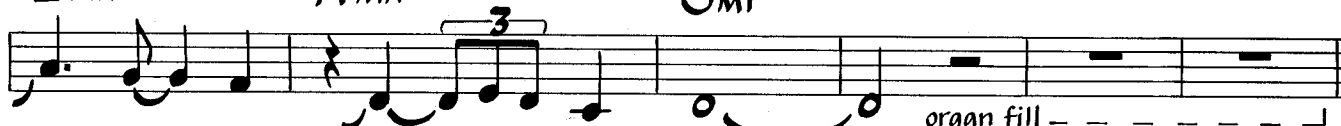
A

C_{Mi}⁷E^b_{MA}⁷A^b_{MA}⁷

(bass enters)

G_{Mi}⁷C_{Mi}⁷

organ fill

E^b_{MA}⁷A^b_{MA}⁷G_{Mi}⁷

organ fill

B

E^b_{MA}⁷D_{Mi}⁷E^b_{MA}⁷D_{Mi}⁷E^b_{MA}⁷D_{Mi}⁷E^b_{MA}⁷D_{Mi}⁷E^b_{MA}⁷D_{Mi}⁷E^b_{MA}⁷

F

E^b_{MA}⁷D_{Mi}⁷C_{Mi}⁷

F



(fine)

1. break

2. solo break

Solo on form (AB);

After solos, D.S. al fine (no repeat)

Break at end of letter B is used at end of each solo only. Dmi7 chords at letter B are not always anticipated during solos.

Sunrunner

Bob James

Medium Funk/Latin ♩ = 84

(synth. only)

(add dr.) (2nd x: add guitar) (C MA⁷) F/C G/C C F/C G/C

(elec. pn.)

(sample bass line)

A (melody doubled 8^{va} till **B**)

8

(sample bs. line)

5

4

5

4

*played by synth bass

B

F_{Mi}⁹ A^b_{MA}⁷/B^b B^b/E^b B^b/C F_{Mi}⁹ A^b_{MA}⁷/B^b B^b/E^b B^b/C F_{Mi}⁹ A^b_{MA}⁷/B^b B^b/E^b B^b/C

(flute, 8^{va})

F_{MI}^9 A_{MA}^7/B^b B^b/E^b B^b/C A_{MI}^9 C_{MA}^7/D D/G D/E A_{MI}^9 C_{MA}^7/D D/G D/E

[C] (Solos) C_{MA}^9

(8)

C_{MA}^7 F/C D_{MI}/C G

C_{MA}^7 F/C D_{MI}/C G

[D] F_{MI}^9 A_{MA}^7/B^b B^b/E^b B^b/C A_{MI}^9 C/D D/G D/E

After solos, D.S. al Coda

[On Cue] C_{MA}^9 C bass till end (like [A])
(melody doubled 8va)
vamp & solo till cue (synth.)

Chord voicings vary with repetition; melody is unchanging.

Sample bass line at **[B]**

etc.

Take The "A" Train

Music by Billy Strayhorn

Lyric by Lee Gaines

Med. Swing

(Intro)

(light drums)

A (time)

C^6 $D^9(\#11)$

You _____ must take the "A" Train _____

Dm^7 G^7 C^6 (Dm^7 G^7)

To go to Sug- ar Hill way up in Har- lem. _____

C^6 $D^9(\#11)$

If _____ you miss the "A" Train, _____

Dm^7 G^7 C^6 C^7

You'll find you've missed the quick- est way to Harlem. _____

B $F^{\#}MA^7$

Hur - ry, _____ get on board it's com- ing, _____

D^9 Dm^9 G^9 $G^7(b^9)$

Lis - ten _____ to those rails a - thrum-ming, _____ On

C C^6 $D^9(\#11)$

board, _____ Get on the "A" Train, _____

D_{mi}^7 G^7 C^6 (D_{mi}^7 G^7)

Soon you will be on Sug - gar Hill in Har-lem. _____

*Solo on form (ABC);
After solos, D.S. al Coda.*

C^6 (N.C.) C_{MA}^7

Har - lem. _____

(bs. w/pn.)

Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:

C^6 C^6 E^7 A_{mi}^7 $D^9(\#11)$

Med. Ballad

Tenderly

Music by Walter Gross
Lyric by Jack Lawrence

A $E^b_{MA}7$ $A^b9(\#11)$ $E^b_{MI}9$ A^b13

The eve-ning breeze — ca-ressed the trees ten-der — ly, — The trem-bling

$F_{MI}9$ $D^b9(\#11)$ $E^b_{MA}7$ ($G_{MI}7$ $C7$)

trees — em-braced the breeze ten-der — ly; — Then

$F_{MI}7(b5)$ B^b13 $F_{MI}7(b5)$ ($D_{MI}7(b5)$ $G7$) B^b13 B^o7

you and I came wan-der-ing by, And

$C_{MI}7$ $F13$ $F_{MI}7$ B^b7

lost in a sigh were we. — The shore was

B $E^b_{MA}7$ $A^b9(\#11)$ $E^b_{MI}9$ A^b13

kissed — by sea and mist ten-der — ly, — I can't for —

$F_{MI}9$ $D^b9(\#11)$ $E^b_{MA}7$ ($G_{MI}7$ $C7$)

get — how two hearts (met $D_{MI}7(b5)$ $G7$) breath-less — ly, — Your

$F_{MI}7(b5)$ ($D_{MI}7(b5)$ $G7$) B^b13 B^o7 $C_{MI}7$ $F13$ $F^{\#}o7$

arms o - pened wide and closed me in - side, — You took my

$G_{MI}7$ $C7(\#5)$ $F_{MI}9$ B^b7 E^b6 ($F_{MI}7$ B^b7)

lips, — you took my love — so ten-der — ly.

May be played in 3/4 (subtract one beat from the first note in each bar).

Theme For Ernie

Medium Jazz Ballad

Fred Lacey

(As played by John Coltrane)

$\text{♩} = 61$

[A] F_{MI}^7 $B^b7(b9)$ $E^b_{MI}^7$ A^b7 $D^b_{MA}^7$ G^7

(ten.)

C_{MI}^7 F^7 $B^b_{MI}^7$ $E^b7(b9)$ $A^b_{MA}^7$ F_{MI}^7

$B^b_{MI}^7$ $E^b7(b9)$ 1. A^b6 G_{MI}^7 C^7 2. A^b6 $B^b_{MI}^7$ C_{MI}^7

[B] $D^b_{MI}^7$ G^b7 $C^b_{MA}^7$ B_{MI}^7 E^7 A_{MA}^7

$F^{\#}_{MI}^7$ $G^{\#7}$ D_{MI}^7 G^7 $C^{\#}_{MI}^7$ $F^{\#7}$ B^b7 $B^b7(\#9)$ $B^b_{MI}^7$ $E^b7(b9)$

[C] F_{MI}^7 $B^b7(b9)$ $E^b_{MI}^7$ A^b7 $D^b_{MA}^7$ G^7 C_{MI}^7 F^7

$B^b_{MI}^7$ $E^b7(b9)$ $A^b_{MA}^7$ F_{MI}^7 $B^b_{MI}^7$ $E^b7(\#5)$ $D^b_{MI}^7$ G^b7

$C^b_{MA}^7$ $E^9(\#11)$ A_{MA}^7 E^b7 $A^b_{MI}^7$ G_{MI}^7 C^7

A_{MA}^7 E^b7 $A^b_{MI}^7$ $D^b9(\#11)$

rit. tenor fill—

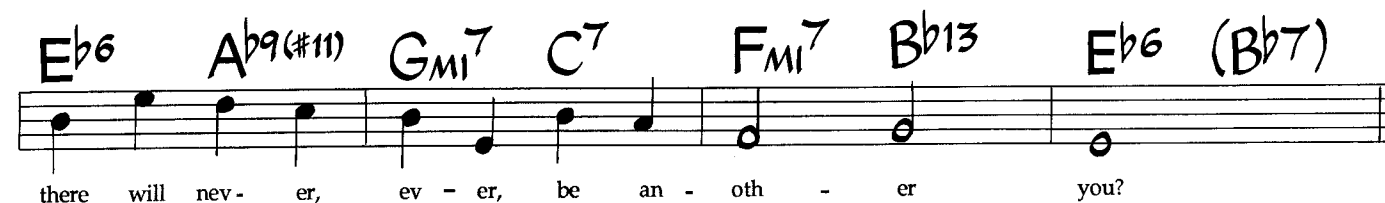
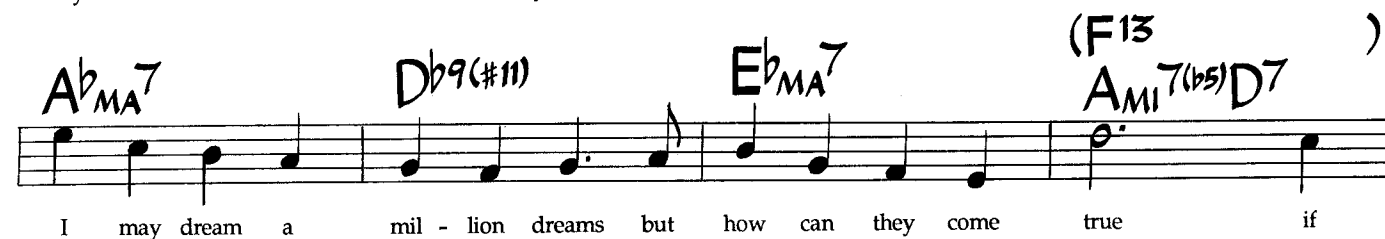
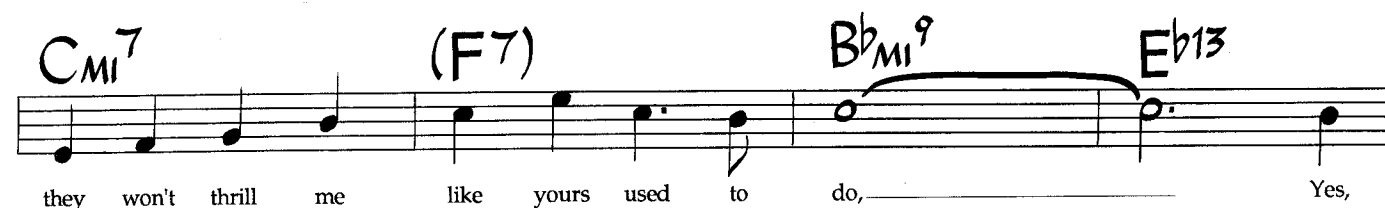
Melody is freely interpreted.

There Will Never Be Another You

Med. Swing

Music by Harry Warren
Lyric by Mack Gordon

A



Med. Ballad

These Foolish Things

Music by Jack Strachey
& Harry Link
Lyric by Holt Marvell

[A] $E^b_{MA}7$ $C_{MI}7$ $F_{MI}9$ B^b7 $E^b_{MA}7$ $C_{MI}7$

A cig - a - rette that bears a lip - stick's tra - ces, An air - line tick - et to ro -

$F9$ B^b7 E^b9_{sus} $E^b9 (A9(\#11))$ $A^b_{MA}7$ $G7(\#5)$ $C7(\#5)$

man - tic pla - ces, And still my heart has wings, These fool - ish

$F9$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $C_{MI}7$ $F_{MI}9$ B^b7

things re - mind me of you. A tinkling pia - no in the next a - part - ment

$E^b_{MA}7$ $C_{MI}7$ $F9$ B^b7 E^b9_{sus} $E^b9 (A9(\#11))$

Those stumb - ling words that told you what my heart meant, A fair - ground's paint - ed swings,

$A^b_{MA}7$ $G7(\#5)$ $C7(\#5)$ $F9$ B^b7 E^b6 $A_{MI}7(b5) D7$

These fool - ish things re - mind me of you.

[B] G_{MI} $(E_{MI}7(b5))$ $A_{MI}7(b5)$ $D7$ G_{MI} $G_{MI}(MA7)$ $G_{MI}7$ $C9$ $F13$

You came, you saw, you con - quered me;

$B^b_{MA}7$ $G_{MI}7$ $C_{MI}7$ $F7$ B^b7 E^o7 $F_{MI}7$ B^b7

When you did that to me, I knew some - how this had to be.

[C] $E^b_{MA}7$ $C_{MI}7$ $F_{MI}9$ B^b7 $E^b_{MA}7$ $C_{MI}7$

The winds of March that make my heart a danc - er, A tel - e - phone that rings but

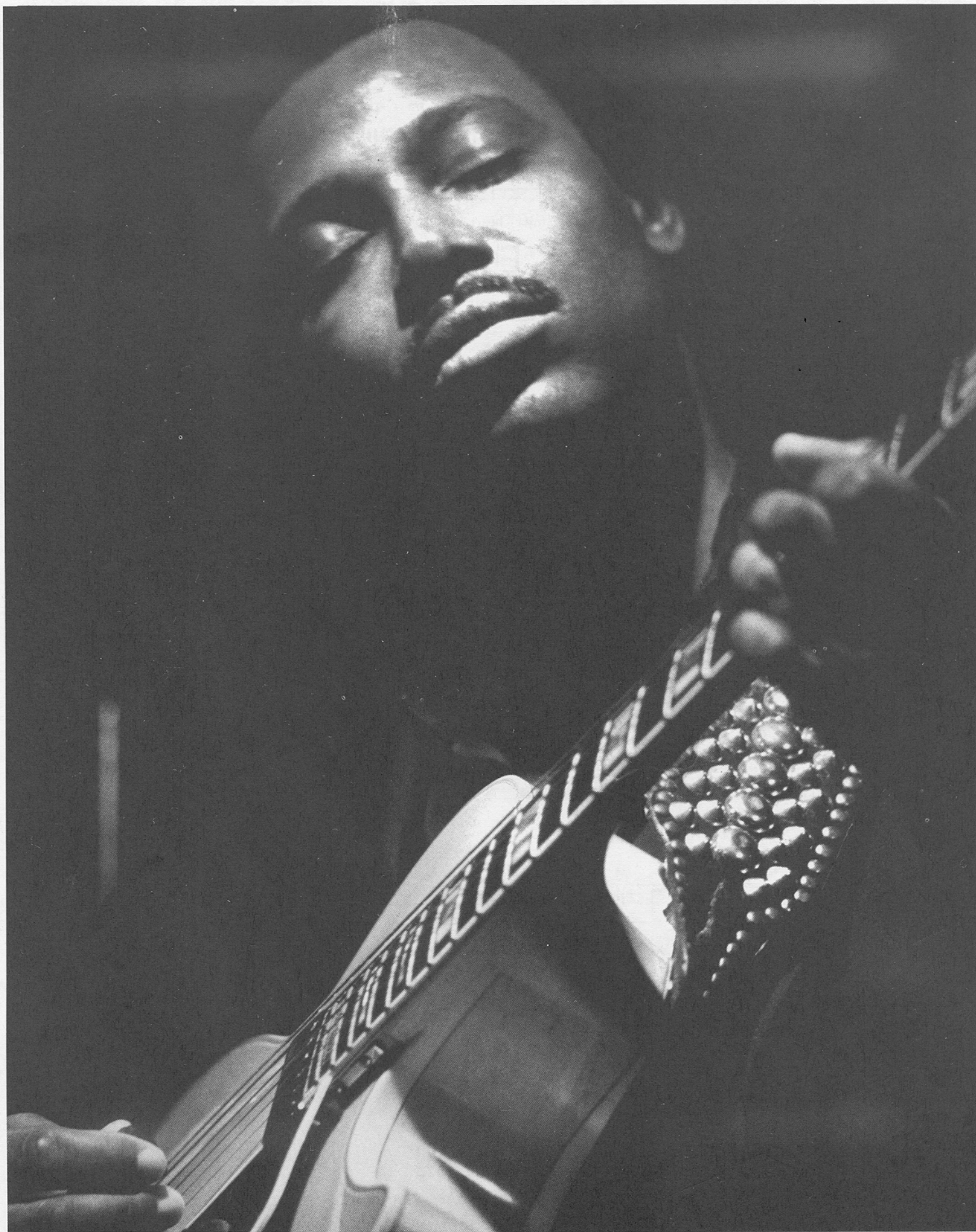
$F9$ B^b7 E^b9_{sus} $E^b9 (A9(\#11))$ $A^b_{MA}7$ $G7(\#5)$ $C7(\#5)$

who's to an - swer? Oh, how the ghost of you clings. These fool - ish

$F9$ B^b7 $E^b6 (F_{MI}7 B^b7)$

things re - mind me of you.

Alternate changes for soloing on bars 4 & 12 of
letter **[A]** and bar 4 of letter **[C]**: $C_{MI}9$ $F9$ $B_{MI}9$ $E9$



GEORGE BENSON

Med. - Slow Latin/Rock

This Masquerade

Leon Russell

(As sung by George Benson)

$\text{♩} = 91$

F_{Mi}7 **B $\flat$ 13** (Vamp till cue)

(On cue) (voice/gtr. solo)

A **F_{Mi}** **F_{Mi}(MA7)** **F_{Mi}7** **B $\flat$ 13**

Are we real - ly hap - py here — with this lone - ly game we play, —
Thoughts of leav - ing dis - ap - pear — ev - 'ry time I see your eyes —

F_{Mi}7 **D $\flat$ 9** **G_{Mi}7(add 11)** **C7(#9)**

Look - ing for words — to say? —
No mat - ter how hard I try. —

F_{Mi} **F_{Mi}(MA7)** **F_{Mi}7** **B $\flat$ 13**

Search - ing but not find - ing un - der - stand - ing an - y way, — } We're lost —
to un - der - stand the rea - sons that we car - ry on this way, — }

D $\flat$ 7 **C7(#5)** (2nd x) **F_{Mi}7** **E_{Mi}7A7**

in a mas quer - ade. —

B **E $\flat$ Mi7** **A $\flat$ 13(b9)** **D $\flat$ MA7**

Both a - fraid to say — we're just — too far — a - way —

E $\flat$ Mi7 **A $\flat$ 13(b9)** **D $\flat$ MA7**

from be - ing close to - geth - er from the start. — We

D_{Mi}7 **G13** **G7(#5)** **CMA7**

tried to talk — it o - ver, but the words — got in — the — way. — We're lost —

G_{Mi}7 **G13** **G7(#5)** **C⁹sus** **G $\flat$ 13(#11)**

in - side — this lone - ly game — we play. — **D.S. al Coda**

F_{Mi}7 **B $\flat$ 13** (Solo) (funkier) **F_{Mi}7** **B $\flat$ 13** (Vamp till cue)

Solo on vamp or on head (ABA); after solos, play head, take Coda, vamp, solo & fade.

Med. Funk Ballad

The Three Marias

Wayne Shorter

♩ = 94

(Intro) $E^b_{MA}7(\#5)$
 F E^b/F $E^b_{MA}7(\#5)$
 F

mf (sop.)

F/G $F_{MA}7(\#5)$ G/A $G_{MA}7(\#5)$ A^b bass A^b E^b_{sus} D^b E^b G^b/A^b

A G^b/A^b $C^{\#}M1^9$ $A13G_{MA}7/A$

$G_{MA}7(\#5)$ E_{MA}^9 $B^b_{M1}7(\text{add } 11)$ $D^b_{MA}7$ E^b $B^b_{M1}7$ $D^b_{MA}7$ E^b E_{MA}^9 $E/F^{\#}$ C^7_{sus} A/D

B B_{M1}^9 $E13$ $B_{M1}^9(b13)$ $E13$ (3x's) C/D $D13$ D^b/E^b

D^b/E^b $C^{\#}M1^9$ $A13G_{MA}7/A$ $G_{MA}7(\#5)$ E_{MA}^9 $B^b_{M1}7(\text{add } 11)$ $E^b7(b9)$

$A^b_{M1}^9D^b7(b9)$ $E/F^{\#}$ **C** $B^b_{MA}7/D$ $G_{MA}7/D$

$(E^b7(b9))$ $(E^b7(\#5))$

$>mf$ f

G_{M1}^9 G_{M1}^9/F $E_{M1}^9(b5)$ $D/C7$ $C^{\#}B7$

$B^b_{M1}^9(\text{add } 13)$ $B^b_{M1}^9/A^b$ A^b/D^b $B^b_{MA}^9/C$

D A^b bass A^b E^b_{sus} D^b E^b A^b bass A^b E^b_{sus} E $F^{\#}$ $B_{MA}^9(\text{add } 13)$ A_{MA}^7/B

$D_{M1}^7(b5)$ A^b G/C A_{M1}^9 D/E A^b/C **E** G^b/A^b

mf

G^b/A^b $C^\sharp_{MI}9$ $C^\sharp_{MI}9/B$ $G^b(add\ 9)/B^b$
 $E/F^\sharp$ C^7_{sus} $A/G^\sharp$ $A/C^\sharp$
[F] $B_{MI}9$ E^{13} A^{13}/B E^{13} (2) (2)
 C/D D^{13} $D^b_{MA}7/E^b$
 $C^\sharp_{MI}9$ A/D E/D A/D $A_{MA}7/D$ $C^\sharp_{MI}7$ $E/F^\sharp$ $E^7/F^\sharp$ $C^\sharp_{MI}$ $F^\sharp_{MI}$ $F^\sharp_{sus}/E$ A^b/C (D/C)
 $F^\sharp_{MI}/E$ $F^\sharp_{sus}/E$ A^b/C D/C $F^\sharp_{MI}/E$ $F^\sharp_{sus}/E$ A^b/C A^b_{MI}/C^b B^b7 (3) (4) 6/4
[G] F/A $D^{dim.}/A$ $G_{MA}7/A$ $G_{MI}9$ $G_{MI}9/F$
 $B^b_{MA}7(\sharp 5)/E$ D/C^7 $C^\sharp/B^7$ $B^b_{MI}9(add\ 13)$ $B^b_{MI}9/A^b$
 A^b/D^b $B^b_{MA}9/C$ A^b bass E^b_{sus}/B^b D^b/E^b (7x's)
 A^b bass (add sop.) A^b E^b_{sus}/B^b $E/F^\sharp$ f mf (ten.) (flute - tacet 1st & 2nd x's)

A^b bass A^b E^b 7_{sus} B^b E $F^\#$ $B_{MA}^9(add 13)$ A_{MA}^7/B

$D_{MI}^7(b5)$ A^b/B^b G/C A_{MI}^9 D/E A^b/C (etc.)

E G^b/A^b $C^\#_{MI}^9$ $C^\#_{MI}^9/B$ $C^b(add 9)/B^b$ $E/F^\#$ C^7_{sus} $A/G^\#$

$(A/G^\#)$ f $(A/C^\#)$

F B_{MI}^9 E^{13} A^{13}/B E^{13} (2) (2) (etc.)

C/D D^{13} $D^b_{MA}^7/E^b$ $C^\#_{MI}^9$ A/D A_{MA}^7/D $C^\#_{MI}^7$ $E/F^\#$ $C^\#_{MI}/F^\#$

$F^\#_{MI}/E$ $F^\#_{sus}/E$ A^b/C (D/C)

$F^\#_{MI}/E$ $F^\#_{sus}/E$ A^b/C A^b_{MI}/C^b B^b7 **G** F/A D^{dim}/A (etc.)

G_{MA}^7/A G_{MI}^9 G_{MI}^9/F $B^b_{MA}^7(\#5)/E$ D/C^7 $C^\#_{MI}/B^7$

$B^b_{MI}^9(add 13)$ $B^b_{MI}^9/A^b$ A^b/D^b $B^b_{MA}^9/C$

$B^b_{MA}^9/C$ A^b bass A^b E^b 7_{sus} B^b D^b/E^b (7x's)

A^b bass A^b E^b 7_{sus} B^b $E/F^\#$ mf

Med. Funk Ballad

The Three Marias (Keyboard)

♩ = 94

(Intro) $E^b_{MA}7(\#5)$ F E^b/F $E^b_{MA}7(\#5)$ F F/G $F_{MA}7(\#5)$ G/A $G_{MA}7(\#5)$ A

mf

N.C. E^b7_{sus} D^b/E^b G^b/A^b

[A] G^b/A^b $C\#_{MI}9$ $A13 G_{MA}7/A$

$G_{MA}7(\#5)/A$ 1. $E_{MA}9$ $B^b_{MI}7(\text{add } 11)$ $D^b_{MA}7/E^b$ $B^b_{MI}7(\text{add } 11)$

2. $E_{MA}9$ $E/F\#$ C^7_{sus}/G A/D

[B] $B_{MI}9$ $E13$ $B_{MI}9(b13)$ $E13$ (2) (2) C/D $D13$

f D^b/E^b $C\#_{MI}9$ $A13 G_{MA}7/A$ $G_{MA}7(\#5)/A$

$E_{MA}9$ $B^b_{MI}7(\text{add } 11)$ $E^b7(b9)(\#5)$ $A^b_{MI}9$ $D^b7(b9)(\#5)$ $E/F\#$ *>mf*

[C] $B^b_{MA}7/D$ $G_{MI}9$ $G_{MI}9/F$ $E_{MI}9(b5)$ $D/C7$ $C\#_{B7}$

f

$B^b_{MI}9(13)$ $B^b_{MI}9/A^b$ A^b/D^b $B^b_{MA}9/C$ $B^b_{MA}9/C$

D N.C. E^b7_{sus} B^b D^b E^b N.C. A^b E^b7_{sus} B^b $E/F^\#$

f

mf $B_{MA}9(13)$ $A_{MA}7$ $B_{MI}7(b5)$ A^b/B^b G/C $A_{MI}9$ D/E A^b/C

E G^b/A^b $C^\#_{MI}9$ $C^\#_{MI}9/B$

$G^b(13)/B^b$ $E/F^\#$ C^7_{sus} $A/G^\#$

f $(A/G^\#)$ $A/C^\#$

(Continued on next page)

V.S.

[F] B_{MI}^9 E^{13} A^{13}/B E^{13} (2) (2)

C/D D^{13} $D^b_{MA}7/E^b$

$C^{\#}_{MI}9$ A/D E/D A/D $A_{MA}7/D$ $C^{\#}_{MI}7/E$ $F^{\#}$ $E^7/F^{\#}$ $C^{\#}_{MI}/F^{\#}$ $F^{\#}_{MI}/E$ $F^{\#}_{SUS}/E$ A^b/C (D/C)

$F^{\#}_{MI}/E$ $F^{\#}_{SUS}/E$ A^b/C D/C $F^{\#}_{MI}/E$ $F^{\#}_{SUS}/E$ A^b/C A^b_{MI}/C^b B^b7 (3/4)

[G] F/A $D^{dim.}/A$ $G_{MA}7/A$

$G_{MI}9$ $G_{MI}9/F$ $B^b_{MA}7(\#5)/E$ $D/C7$ $C^{\#}/B7$

$B^b_{MI}9(Add\ 13)$ $B^b_{MI}9/A^b$ A^b/D^b $B^b_{MA}9/C$ $B^b_{MA}9/C$

A^b E^b7_{SUS}/B^b D^b/E^b A^b E^b7_{SUS}/B^b $E/F^{\#}$

N.C. (7x's) N.C.

mf

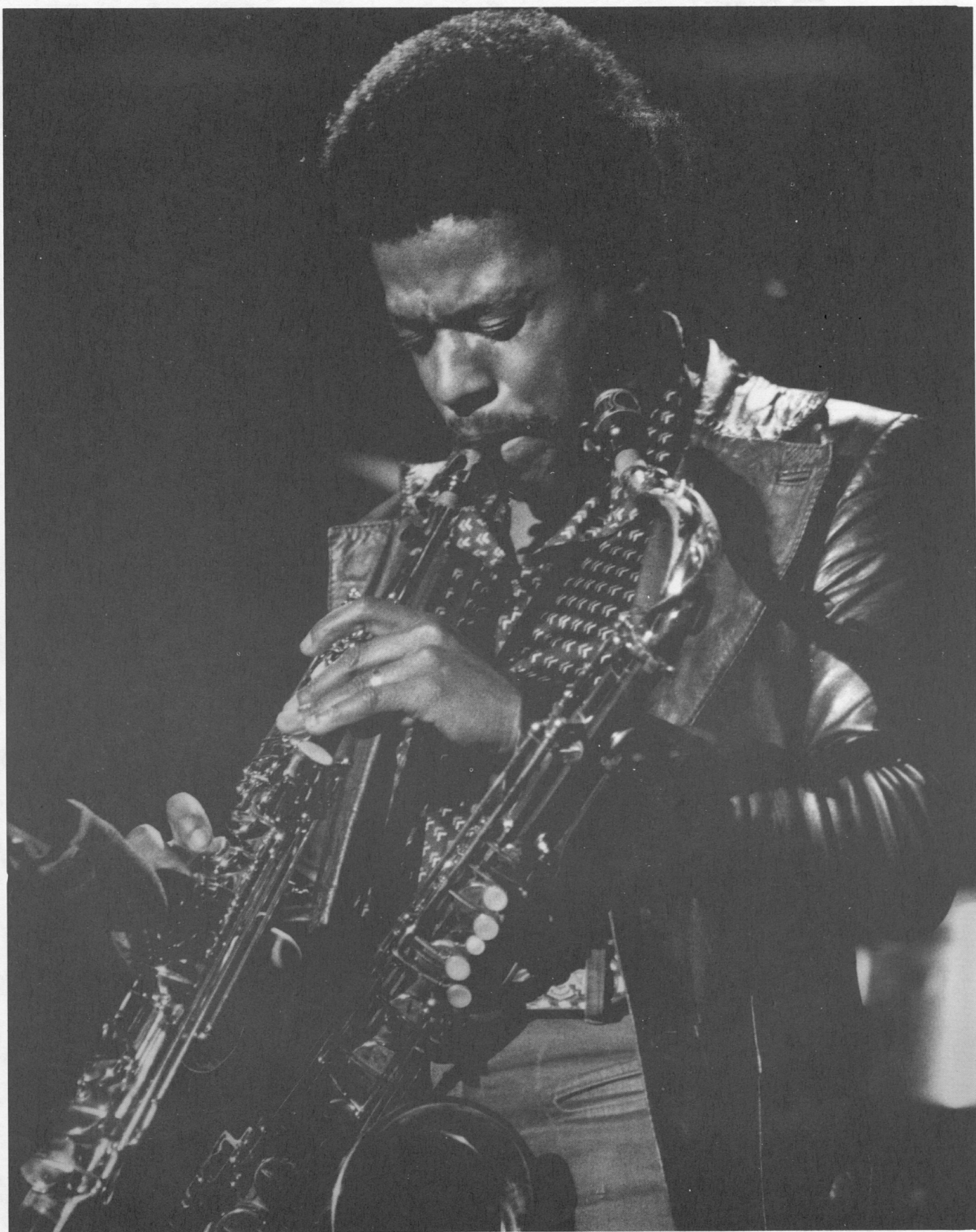


Photo by Tom Copi ©1988

WAYNE SHORTER

Medium Jazz
Waltz

Three Views Of A Secret

Jaco Pastorius

$\text{♩} = 112$ [A] 2nd x: [N.C.]

1st x: strings w/ voices
2nd x: harmonica w/ voices

mf

Chords: E⁹, G^{#7}(#5), A⁷, C/D, D⁹(#11), C[#]M⁷, B^M11, A⁷, F^{#7}(b9) A/B, E⁹sus, E⁹, G^{#7}(#5), C[#]M⁷, B^b13, F^{#7}(#9), A⁷, C⁹, A⁷, F^{#7} A/B, E bass [E⁷(#9)]

[B] mf

(harmonica)
[F/G on D.S.]

Chords: D^b6/4, A^b13, D^b6/4, A^b13, D^b6/4, A^b13, A^b13, G^b13, G^bMA⁹, B¹³(#11), C^{#7}(#9), G[#]13, C^{#7}(#9), G[#]13, C[#]MA⁹ / B[#], B⁹(#11), E¹³sus, A^{MA}7, D⁹, C[#]M⁷, B^{MA}7, E^{MA}7, F[#]M⁷, G[#]M⁷, A^M7(add 11), B¹³(b9)sus

[C]

Chords: E^{MA}7, G[#]M⁷, C[#]M⁷, G¹³, F[#]M⁷, G[#]M⁷, A^M7, B¹³(b9)sus, E⁶/4, G[#]M⁷, C[#]M⁷

Staff 1: G^{13} $F^{\#}_{MI}7$ $G^{\#}_{MI}7$ Φ^1 $A_{MI}7$ (flute) A_{MA}^9 f (hold till cue)

(drums fill; harmonica fills lightly) *cresc.*

Staff 2: (On Cue) $C^{\#}$ bass $C^{\#7}(\#9)$ B bass $C^{\#}/A$ (4x's) (bowed basses)

Staff 3: Φ^1 $A_{MA}7$ $B_{MI}7$ $E_{MA}7$ $G^{\#}_{MI}7$ $C^{\#}_{MI}7$

Staff 4: G^{13} $F^{\#}_{MI}7$ $G^{\#}_{MI}7$ $A_{MI}7$ $B^{13}(\flat 9)_{sus}$

Staff 5: $E^{6/9}$ $G^{\#}_{MI}7$ $C^{\#}_{MI}7$ G^{13}

Staff 6: $F^{\#}_{MI}7$ $G^{\#}_{MI}7$ $A_{MI}7$ C/D *cresc.*

Staff 7: **D** $G_{MA}7$ $B_{MI}7$ $E_{MI}7$ $B^{\flat}13$ f (harmonica solos around melody)

Staff 8: A_{MI}^9 B^{13}_{sus} C^{13}_{sus} D^{13}_{sus} (4x's)

D.C. al Coda Two (Φ^2)

Staff 9: Φ^2 $E7(\#9)$ $C^{\#7}(\#9)$ C^{13} $A7$ (harmonica solos over melody) (Vamp & fade)

Harmonica sounds one octave higher than written. Melody is rather freely interpreted (except at letter A). Bass walks at letter D.

Time Remembers One Time Once

Med. Jazz Waltz

Denny Zeitlin

♩ = 143

[A]

(pn.)

(B⁹)

F[#]m₁₁

E⁷/B

F[#]m₁₁

E^bm₁₃

(pn.)

A⁷

E/F[#]

B^m7(b⁹)

E^m11

1. E^b/F

F/G

G⁷/D^b

G⁹/D^b

A⁹/E^b

(A⁹/E^b)

E⁷/B^b

E⁹/B^b

C⁹(#5)

2.

(pn.)

(D^b7/G)

(F[#]13(#11))

G^bm⁷/F

F^m9

G^m9

(D^b7(#5))

G^m13(#11)/D^b

G^bm⁷

(last x: molto rit.)

Chords in parentheses are used for solos.

Med. Bossa Nova

Triste

(F_{MA}⁷) Antonio Carlos Jobim

[A]

Sad is to live in sol - i - tude,

Far from your tran - quil al - ti - tude;

Sad is to know that no one ev - er can live on a dream that nev -

er can be, will nev - er be, Dream - er a - wake, wake up and see,

[B]

Your beau - ty is an aer - o - plane,

So high my heart can't bear the strain;

A heart that stops when you pass by, on - ly to cause me pain,

Sad is to live in sol - i - tude.

Chords: A_{MA}⁷, F_{MA}⁷(b5)/A, C_{MI}⁷, F_{MI}⁷(#5), B_{MI}⁷, G_{MI}⁷(b5), C_{MI}⁷, F_{MI}⁷(MA⁷), F_{MI}⁷, G_{MI}⁷(#5), C_{MA}⁷, G_{MI}¹³, C_{MA}⁷, F_{MI}⁷, B_{MI}⁷, E⁷, A_{MA}⁷, A_{MI}⁷, A_{MI}⁶, A_{MA}⁷, E_{MI}⁷, A⁷, D_{MA}⁷, D_{MI}⁶, C_{MI}⁷, C⁰⁷, B_{MI}⁷, E⁹_{SUS}, E⁷_{SUS}(b9), (A_{MI}⁷ A_{MI}⁶ A_{MI}⁷ A_{MI}⁶) A_{MI}



HERBIE HANCOCK, MILES DAVIS & RON CARTER

Tune Up

Miles Davis

Fast Swing $\text{♩} = 280$

(Intro) N.C.



[A] (band enters) (trp.)

Chord progression for Section A:

- Staff 1: E_{MI}^7 , A^7 , D_{MA}^7
- Staff 2: D_{MI}^7 , G^7 , C_{MA}^7
- Staff 3: C_{MI}^7 , F^7 , $B^b_{MA}^7$, G_{MI}^7
- Staff 4 (1st ending): E_{MI}^7 , F^7 , $B^b_{MA}^7$, A^7
- Staff 5 (2nd ending): E_{MI}^7 , A^7 , D_{MA}^7

Solos on **[A]**
After solos, D.S. al Coda (w/ repeat)

trp.

rhythm

Chord progression for Solo section:

- Staff 1: E_{MI}^7 , A^7
- Staff 2: $D_{MA}^9(\#11)$, (bs.), decresc.

Chord progression for Solo section (continued):

- Staff 3: $D_{MA}^9(\#11)$, (bs.), decresc.
- Staff 4: mp

Med. Funk/
Rock Shuffle
($\frac{1}{16}$'s swing)
♩ = 103

Turn Your Love Around

Jay Graydon
Steve Lukather
Bill Champlin
(As sung by
George Benson)

(Intro) (trp. w/ flute 8va) (2nd x)

(pn.) G Dmi⁹ (bs.)

6 1. 2., 3. (etc.)

A Dmi⁹ G Dmi⁹ G⁹sus

You got the love, — you got the pow — er, but you just don't un — der — stand; —
I'm trying to show — how much I love — you, still be — liev — ing in ro — mance; —

girl, you've been charg-ing by the hour — for your
you're tak-ing way too man - y chanc - es with our

1. CMA⁷ A7(b9) Dmi⁹ 2., 3. A7(b9) FMA⁷ G¹³sus

love. (pn.) When the I re — mem — ber when — you used to be — the
love. When the wo — man needs a taste — of yester — day, — and

G¹³sus FMA⁷ E7(#9) break — — — — (trps.) Ami⁷

talk of the town; — all — you'd get is lone — ly. } Turn your love a round; —
he stays at home; — all — they get is lone — ly. }

B Ami⁷ FMA⁷ E7(b9) E7(#9) Ami⁷ CMA⁷/G FMA⁷

don't you turn me down; —

(trps.)

F_{MA}7 *E7(b9)* *E7(#9)* *A_{MI}7* *C_{MA}7/G* *F_{MA}7* *E+* *E7(b9)*

I can show you how; ——— turn your love a —

F_{MA}7 *E+*

round. ——— (pn.)

(bs.)

D.S. al Coda (no repeats; sing 3rd verse)

F_{MA}7 *B_{MI}7(add11)* *E+* *E7(b9)* *A_{MI}9*

round. ——— Oh, girl — you know — me I'm a —

C/D *B_{MI}/D* *C/D* *B_{MI}/D* *F_{MA}7* *B_{MI}7(add11)* *E+* *E7(b9)* *A_{MI}9*

lone un - til you show — me that you're still in love with me. ——— We're gon-na make —

A_{MI}9/G *F_{MA}7* *E7(#9)* *A_{MI}7*

it; we're gon-na take — it back where we be — long. ——— Turn your love a — round; —

C *A_{MI}7* (trps. as at **B**) *F_{MA}7* *E7(b9)* *E7(#9)* *A_{MI}7* *C_{MA}7/G* *F_{MA}7*

don't you turn me down; ———

(F_{MA}7) *E7(b9)* *E7(#9)* *A_{MI}7* *C_{MA}7/G* *F_{MA}7* *E+* *E7(b9)*

I can show you how; ——— Turn your love a —

D_{MI}9 *F_{MA}7/G* *E+* *A_{MI}7*

round. ——— Turn your love a — round; —

Vamp & fade

Sample bass line
at 4 before **B**:

F_{MA}7 *G13sus* *F_{MA}7* *E7(#9)*

(simile through **B**, Coda, and **C**)

3rd VERSE

Without the woman I can make it,
But I need the girl to stay;
Ah, don't you let the lady take it all away.
When the (woman needs a taste)

Twisted

Med. Swing

$\text{♩} = 165$ C

Music by Wardell Gray
Lyric by Annie Ross

(pn.)

A

My an-a-lyst

told me that I was right out of my head, the way he de-scribed it he said I'd be

bet-ter dead than live. I did-n't lis-ten to his jive, I

knew all a-long he was all wrong, and I knew that he thought

I was cra-zy but I'm not, oh, no. My an-a-lyst They

B

say as a child I ap-peared a lit-tle bit wild with all my cra-zy i-deas, but

I knew what was hap-p'nin', I knew I was a gen-ius.

What's so strange when you know that you're a wiz-ard at three?

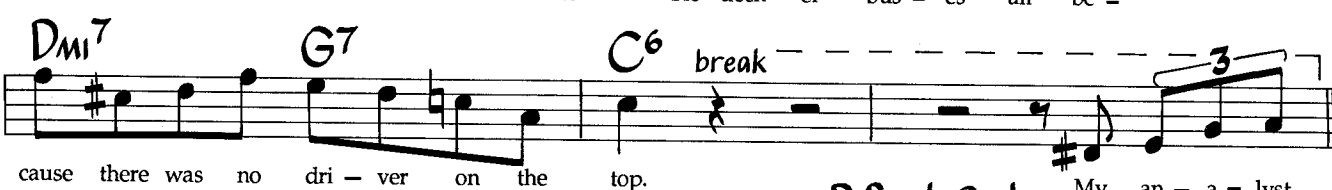
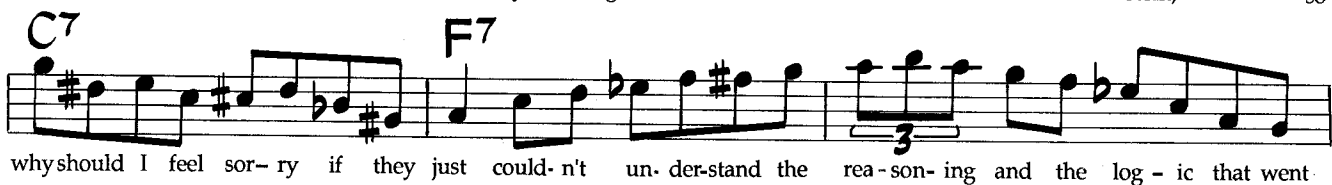
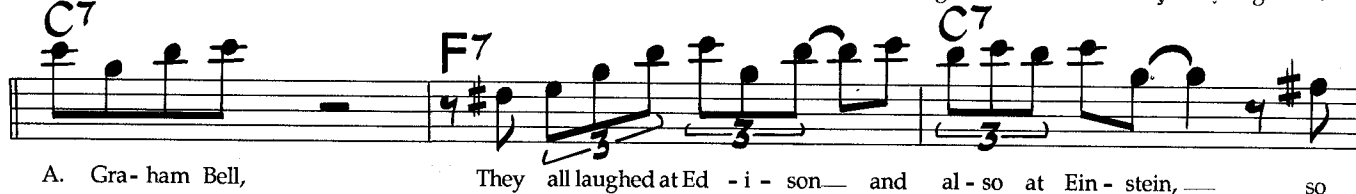
I knew that this was meant to be. Well I heard

C

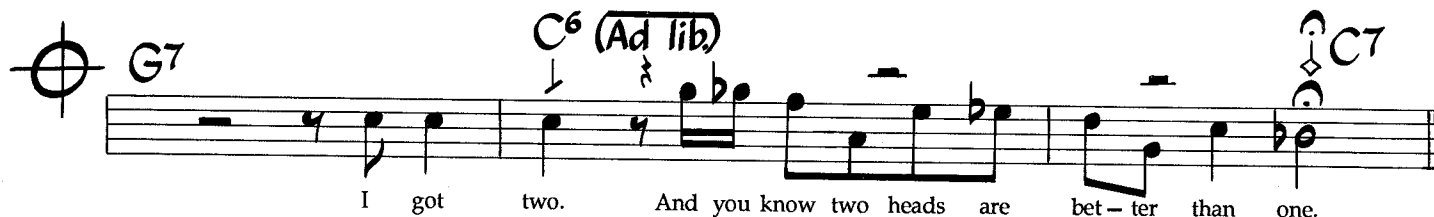
lit-tle child-ren were sup-posed to sleep tight, That's why I drank a fifth of



D



D.S. al Coda My an-a-lyst
(play **A** twice, sing 1st & 6th verses)



2nd VERSE

(My analyst) told me that I was right out of my head.
He said I'd need treatment but I'm not that easily led,
He said I was the type that was most inclined,
When out of his sight to be out of my mind and he thought
I was nuts, no more ifs or ands or buts, oh no.

6th VERSE

(My analyst) told me that I was right out of my head,
But I said "Dear Doctor, I think that it's you instead,"
'Cause I have got a thing that's unique and new.
It proves that I'll have the last laugh on you.
'Cause instead of one head..(to Coda)

Unit Seven

Sam Jones

(As played by Wes Montgomery)

Medium-Up Swing

♩ = 218

A *(gtr.)* *(C⁷ (Gm⁷ C⁷))* *(C⁷ (Gm⁷ C⁷))*

(F⁷ (Cm⁷ F⁷)) *(C⁷ (C⁷))* *A⁷(#5)*

1. *A^bMA⁷ (D^bMA⁷)* *D^bMA⁷* *CMA⁷** *G⁷*

2. *A^bMA⁷ (D^bMA⁷)* *D^bMA⁷* *CMA⁷** *A⁷* *break*

B (Swinging Latin (bass in 2))

Dm⁷ *G⁷* *CMA⁷* *A⁷(b9)*

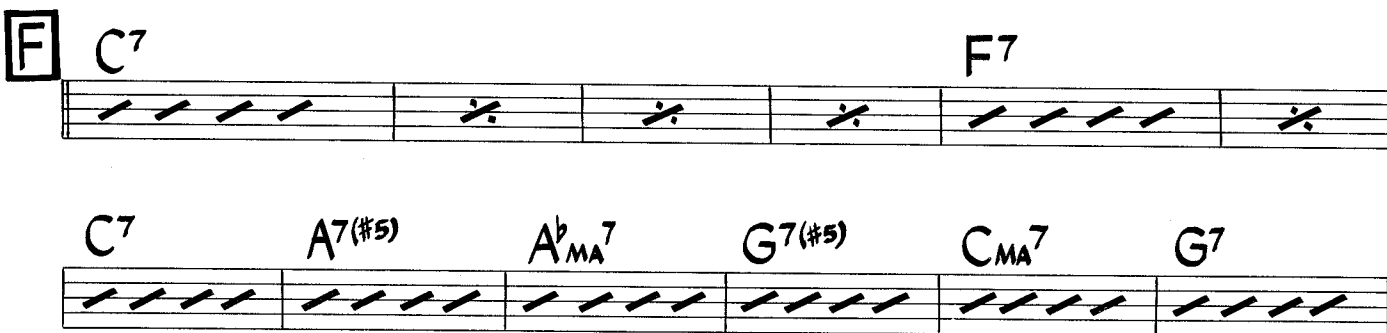
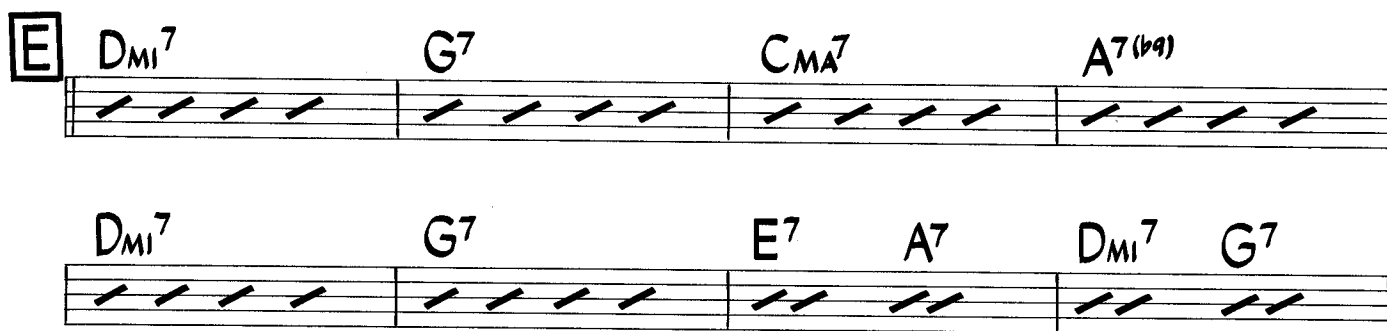
(top note of piano voicing)

Dm⁷ *G⁷(b9)* *E⁷* *A⁷(#5)* *Dm⁷* *break*

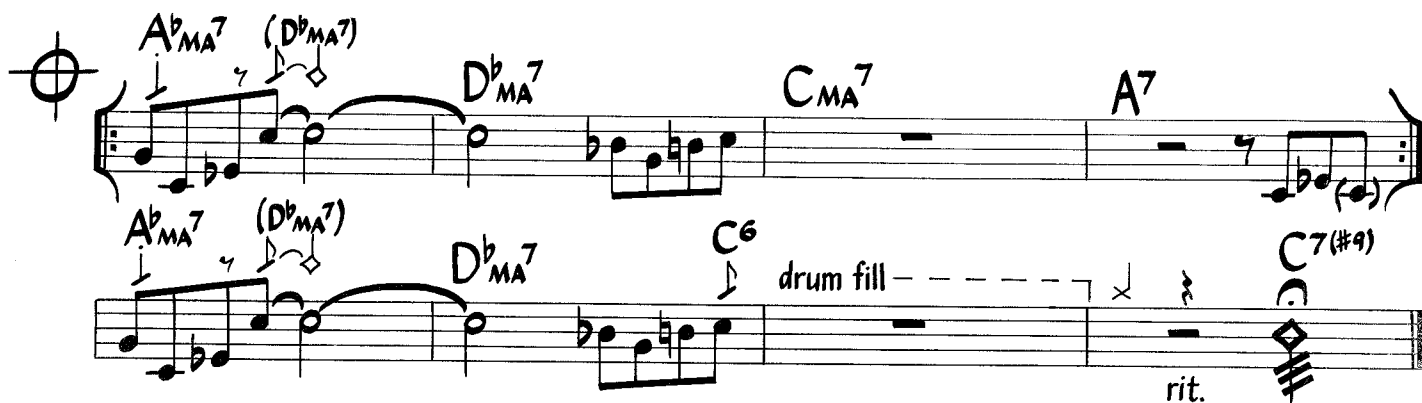
C (Swing) *(Gm⁷ C⁷)* *(Gm⁷ C⁷)*

(bass in 4) *(Cm⁷ F⁷)* *(C⁷ (C⁷))* *A⁷(#5)*

*no piano on this chord



Solo on DDEF
(after solos, D.C. al Coda)



Solos in 4. Gtr. sounds one octave lower than written. Bass walks through head, ignoring kicks and chords in parentheses (but observing breaks).



Photo by Tom Copi ©1988

FREDDIE HUBBARD

Medium-Up
Jazz Waltz

Up Jumped Spring

Freddie Hubbard

$\text{♩} = 183$

A

$B^b_{MA}7$ $G7(\#5)$ $C_{MI}7$ $F7$ $F^{\#0}7$

$G_{MI}7$ $F_{MI}7$ $E_{MI}7$ $A7$

$D_{MI}7$ $E^b_{MI}7$ $D_{MI}7$ $E^b_{MI}7$

1. $B7(b5)$ $E7$ $C_{MI}7(b5)$ $F7$

2. $C_{MI}7$ $F7$ B^b6 $A_{MI}7(b5)$ $D7$

B

$G_{MI}7$ $C7$ $F_{MA}7$ $D_{MI}7$

$A^b_{MI}7$ (D^b7) $E^b_{MI}7$ $C_{MI}7$ $F7$

C

$B^b_{MA}7$ $G7(\#5)$ $C_{MI}7$ $F7$ $F^{\#0}7$

$G_{MI}7$ $F_{MI}7$ $E_{MI}7$ $A7$

$D_{MI}7$ $E^b_{MI}7$ $D_{MI}7$ $E^b_{MI}7$

$C_{MI}7$ $F7$ $C^b_{MA}7$ $C^b_{MA}7$ $B^b_{MA}7$

(last x)

Kicks are not played during solos. Ebmi7 in bars 10 & 12 of letters A and C may be played as Eb7(+9).
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Medium Jazz Waltz

♩ = 163

Up With The Lark

Jerome Kern

(As played by Bill Evans)

(Intro) C_{MA7}/G C^6/G G^9_{sus} G^7

(pn. only)

C_{MA7}/G C^6/G G^9_{sus} A^{b13}/G G^{13} $G^9(\#5)$

C_{MA7}/G C^6/G G^9_{sus} G^7

C^6 E^{b13} A^{bMA7} $G^7(\#9)(\#5)$

(add bass)

A C^6 G^9 $C^6/_9$ G^9_{sus} $F_{MI}(MA7)$

(add drums)

$E_{MI}^7(\text{add } 11)$ $A_{MI}^7(\text{add } 11)$ D^{13}

$D_{MI}^7(\text{add } 11)$ G^{13} D_{MI}^9 G^{13}

$C^6/_9$ E^{b13} A^{bMA7} $G^7(\#9)(\#5)$

fill

B C^6 G^9 $C^6/_9$ G_{MI}^7 $F^{\#}_{MI}^7(\text{add } 11)$

B^7 $E^6/_9$ $C^{\#}_{MI}^7$ $F^{\#}_{MI}^7(\text{add } 11)$ B^7

(- 7 # ♭ # ♭)

E_{MA7} $F_{MI7}(\text{add } 11)$ B^b7 $E^b_{6/9}$
 $(E^b_{6/9})$ A^{13} $A7(\#5)$ D_{MA7}
 (G_{MA7}) B/G (F_{MA7}) A/F (E^b_{MA7}) G/E^b (D^b_{MA7}) F/D^b
C C^6 G^9 $C^6/9$ $F_{MI}(\text{MA } 7)$ $E_{MI}7(\text{add } 11)$
 $A_{MI}7(\text{add } 11)$ D^7 A^b7 C_{MA7}/G C^6/G G^9_{sus}
 G^7 C^6 E^b_{13} A^b_{MA7} $G^7(\#9)$
 solo break

Solo on form (ABC)
After solos, D.S. al Coda

C_{MA7}/G C^6/G G^9_{sus} G^7
 C_{MA7}/G C^6/G G^9_{sus} A^b_{13}/G G^{13} $G^9(\#5)$
 C_{MA7}/G C^6/G G^9_{sus} G^7 G^9_{sus} $G^7(b9)$
 mp. rit. molto rit.
 $C^6/9$ $G_{MI}7(\text{add } 11)$ $F^{\#}_{MI}7(\text{add } 11)$ $F_{MI}7$ $F_{MI}(\text{MA } 7)$ $E_{MI}7(\text{add } 11)$ $B^b_9(\#11)$ $A_{MI}7$ $D^9(\#11)$ $D^b_{MA7}(\#11)$ $C_{MA}^{13}(\#11)$
 f (directed)

Use chords in parentheses for solos. Melody is rather freely interpreted.

Velas

(Velas Içadas)

Ivan Lins

Vitor Martins

(As played by Quincy Jones)

Med. - Slow Latin/Funk

♩ = 88

(Intro)

1. E^b_{MA7}/F B^b_{MA7}/F C_{MI7}/F B^b_{MA7}/F 2. C_{MI7}/F $D_{MI7}^{sus4-3} G^9$

mf

A C_{MI9} F^9_{sus} E^b_{MI9} B^b_{MA7}/D G^9_{sus} G^9

(harmonica)

C_{MI9} F^9_{sus} F^9 D^b/C^b B^b_{MI7} B^b_{MI7} B^b_{MI7} B^b_{MI7}

E^b_{MI9} A^b_{MI9} A^b_{MI9} D^b_{MA7}/A^b G^9_{sus} G^9

C^9_{sus} C^9 F^9_{sus} F^7 B^b_{MA7} 1. G^9_{sus} G^9 2. $A_{MI7}(b5)$ $D^7(\#5)$

(gtr. w/ whistle)

B G_{MI9} G_{MI7}/F $E_{MI7}(b5)$ $A^7(\#9)$ D_{MA7}

(harm. solo on D.S.)

$C^{\#}_{MI7}(b5)$ $F^{\#7}(b9)$ $B_{MI}(MA7)$ B_{MI7} E^{13}_{sus} $E^{13}(\#11)$

(end solo)

C A^{13}_{sus} A_{MI9} D_{MA7}/A B^9_{sus} B^9

(harmonica)

E^9_{sus} E^9 A^9_{sus} A_{MI}^{11} D_{MA7}/A A_{MI}^{11} D_{MA7}/A A_{MI}^{11}

f (gtr. w/ whistle)

F^{13}_{sus} F_{MI}^{11} $A^b_{13}_{sus}$ $A^b_{MI}^{11}$

(harm. solo)

G_{MI}^7 C^7 F^9_{sus} F^{13} $B^b_{MA}^7$ $A_{MI}^7(b5)$ $D^7(b9)(\#5)$

mf D.S. al Coda

D_{MA}^7/A A^9_{sus} D_{MA}^7/A A_{MI}^{11}

Melodic rhythm is freely interpreted. Intro is from Bobbi Norris LP and is played on bass (l5vab.).
On Quincy Jones version, guitar improvises over intro chords.

(Vamp, fill & fade)

Very Early

Bill Evans

Medium Jazz Waltz

A

B

solo break—

rit.

Melody is rather freely interpreted rhythmically.

Voyage

Kenny Barron
(As played by Stan Getz)

Bright Swing

$\text{♩} = 232$

A $F_{MI} \frac{6}{9}$ $F^{\#}_{MI} \frac{6}{9}$
(ten. & pn.)

$F7(b9)$ $B^b_{MI}7$ $G_{MI}7(b5)$ $C7(b9)$

1. $F_{MI} \frac{6}{9}$ $(G_{MI}7(b5) C7(b9))$ 2. $F_{MI} \frac{6}{9}$

B $D^b_{MA}7$ $E_{MI}7$ $A7$ $D_{MA}7$
(ten.)

$F_{MI}7$ B^b7 $E^b_{MA}7$ $F^{\#}_{MI}7$ $B7$ $E_{MA}7$

$E_{MA}7$ $G_{MI}7(b5)$ $C7(b9)$
(ten. & pn.)

C $F_{MI} \frac{6}{9}$ $F^{\#}_{MI} \frac{6}{9}$

$F7(b9)$ $B^b_{MI}7$ $G_{MI}7(b5)$ $C7(b9)$

$F_{MI} \frac{6}{9}$ $(G_{MI}7(b5) C7(b9))$
(fine)

Chords in parentheses are used for solos.

Waltz For Debby

Bill Evans

A

(A_{mi}7) F_{MA}7/A D_{mi}7 G_{mi}7 C7 A7/G D7/F# G7/F C7/E

F7/E^b B^b6/D G_{mi}7(b5)/D^b C7 /B^b A_{mi}7 D_{mi}7 G_{mi}7 C7

(A_{mi}7) F_{MA}7/A D_{mi}7 G_{mi}7 C7 A7/C# D7/C G7/B C7/B^b

A7 D_{mi}7 B7 E7 (A_{MA}7 A/C# B_{mi}7 A_{MA}7 /G#)

B

G_{mi}7 C9 A_{mi}7 D7 G_{mi}7 A7 D_{mi}7 C_{mi}9

B^bMA7 A7 D_{mi}7 G13 A^bMA7 D^bMA7 G_{mi}7 C7

C

(A_{mi}7) F_{MA}7/A D_{mi}7 G_{mi}7 C7 A7/G D7/F# G7/F C7/E

F7/E^b B^b6/D G_{mi}7(b5)/D^b C7 /B^b A_{mi}7 D7 B_{mi}7 E7

A_{mi}7 F7 B^bMA7 A7(alt) Standard ending D_{mi}7 G9 G#07

A_{mi}7/C A^b07/C G_{mi}7/C C7 F6 D_{mi}7 G_{mi}7 C7

Alternate Ending

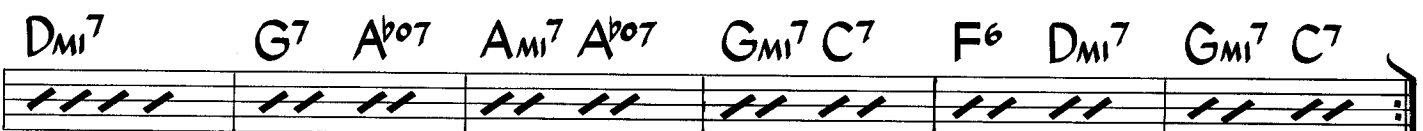
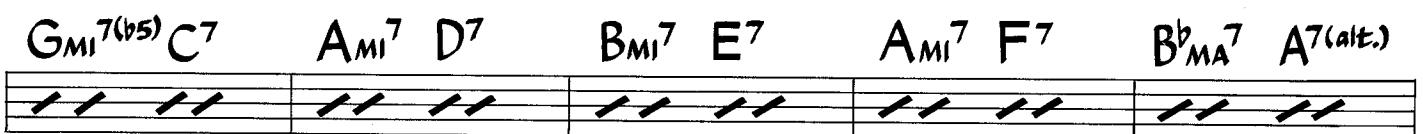
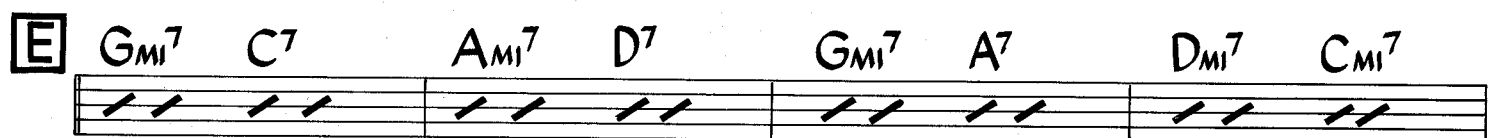
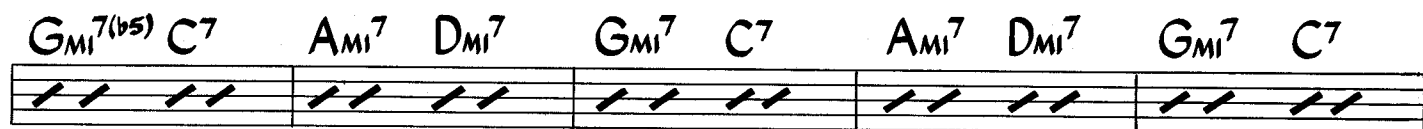
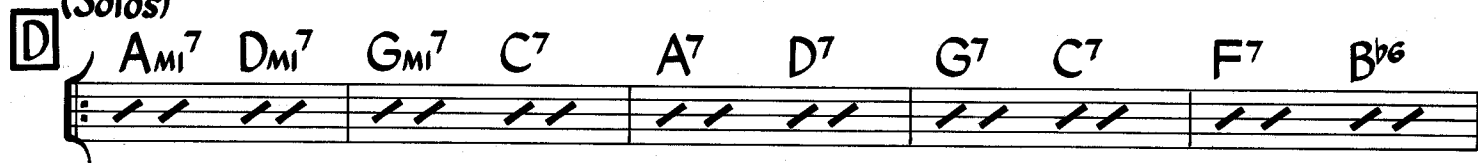
D_{mi}7 G7(alt.) F_{MA}7/C A^b07/C G_{mi}7/C A^b07/C F_{MA}7 A^b07 G_{mi}7

rall. - - - -

(a tempo) C pedal - - - -

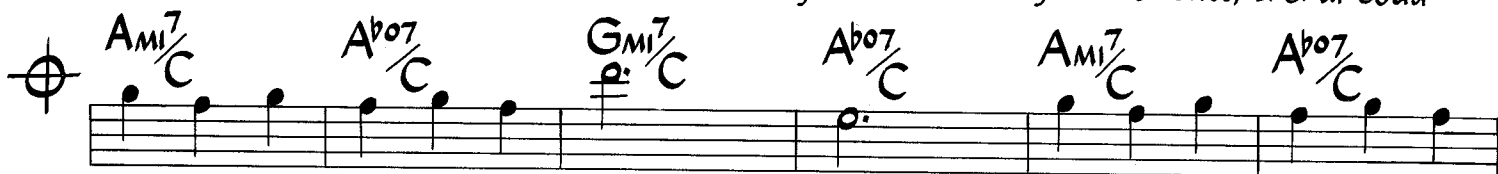


(Solos)



To Play and Solo in $\frac{3}{4}$: Take standard ending each time. Ignore inversions during solos (e.g. bars 5-12). After solos, D.C. al Coda.

To Solo in $\frac{4}{4}$: Take alternate ending first time through. After solos, D.C. al Coda



Chords in parentheses are used for solos.

rall.

Medium-Up Straight 1/8's

Waltz New

Jim Hall

A $\text{J}=184$ B^b6 $\text{D}7(\#5)$ $\text{E}^b\text{MA}7$ $\text{G}7(\#5)$

(gtr. w/ bs. 8^{va} b.)

$\text{C}_{\text{MI}}7$ $\text{G}7(\#5)$ $\text{C}_{\text{MI}}7$ $\text{F}7$

$\text{D}_{\text{MI}}7$ $\text{C}\#07$ $\text{C}_{\text{MI}}7$ $\text{F}7$

$\text{D}_{\text{MI}}7$ $\text{D}^b\text{MI}7$ G^b7 $\text{C}^b\text{MA}7$ $\text{C}_{\text{MI}}7$ $\text{F}7$

B B^b6 $\text{D}7(\#5)$ $\text{E}^b\text{MA}7$ $\text{G}7(\#5)$

$\text{C}_{\text{MI}}7$ $\text{G}7(\#5)$ $\text{C}7$ $\text{F}7$

F_{MI}^9 B^b13 $\text{E}^b\text{MA}7$ $\text{A}7$

$\text{D}_{\text{MI}}7$ $\text{G}7$ $\text{C}_{\text{MI}}7$ $\text{F}7$ $\text{B}^b\text{MA}7$ $\text{C}_{\text{MI}}7$ $\text{F}7$

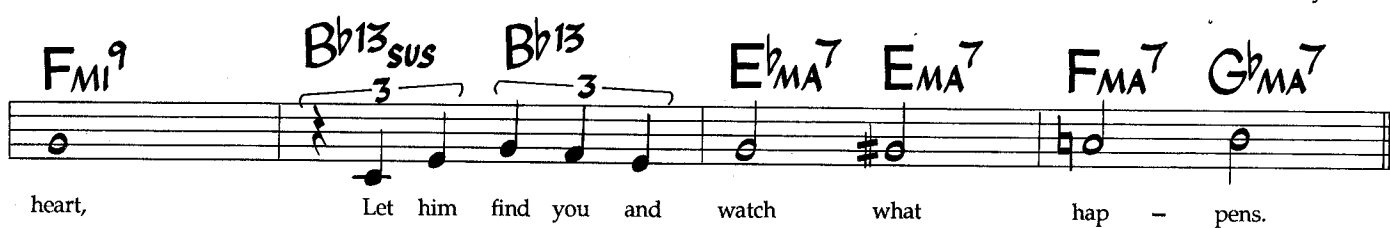
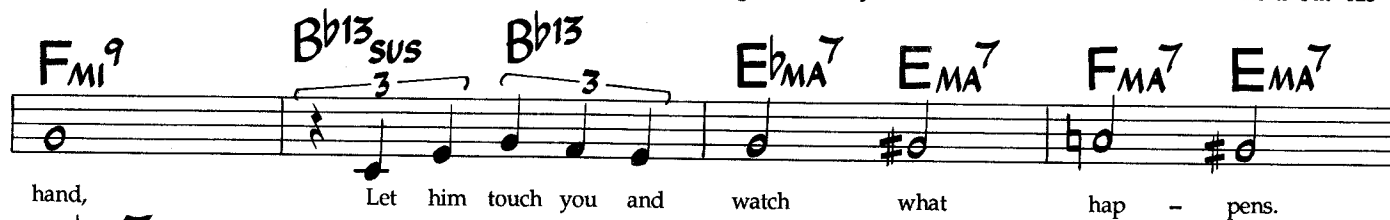
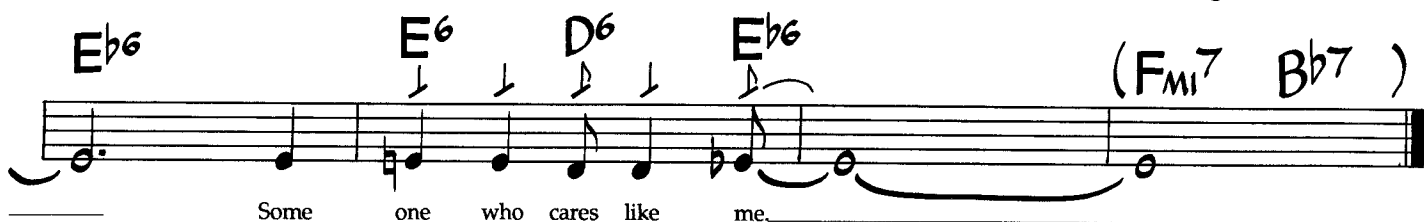
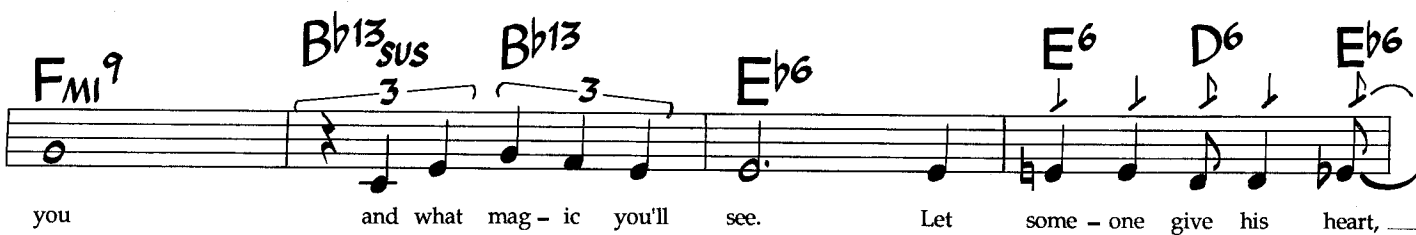
(Slower)

B^b E^b B^b/D $\text{C}_{\text{MI}}7(\text{omit } 5)$ B^bsus B^b $\text{D}7$

(gtr.) E^b6 $\text{E}_{\text{MI}}7(\text{b}5)$ Fsus F B^b rall.

Guitar sounds one octave lower than written. Melody is played without chords.
Based on the chords of "Someday My Prince Will Come".

Michel Legrand

A**B****C**

Last 4 bars of tune may be omitted for solos (replace bar 8 of letter C with 2 beats each of Fmi7 Bb7).

Alternate lyric for bars 5-8 of letter B: (Maybe) slow to warm from a long, lonely night.

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Waterwings

Don Grusin
(As played by Lee Ritenour)

[A] *A*^(add 9)/*E* *B*/*E* *E* *E*^(add 9)/*G*[#] *A*^(add 9) *F*[#]/*A*[#] *C*[#]*dim.*/*B* *B* (4x's) (Piano fill) (B phrygian) (fine)

(sop., 8va)

[B] *B*^{13(b9)}*sus* *B*⁷(^{#9}/_{b9}/₅) *E*_{MI}¹¹ (*bs. w/ voice*) *E*_{MI}⁷ *F*_{MI}⁷ *G*_{MI}⁹ *A*^{13(b9)} *D*_{MA}⁹ *A*^{b13(b5)} (no voice — — — — —)

[C] *A*_{MI}¹¹ (*bs. w/ voice*) *A*^{b6}/₉ *G*_{MA}^{13(#11)} *D*^{b13(b5)} *F*_{MI}¹¹ *B*⁷(^{#9}/_{b9}/₅)

E $E_{MA}^{13(b5)}$ $B^{b13(b5)}$

D A_{MI}^9 $D7(alt.) [A^{b13}/D]$ $(G^{b13(b5)})$

1st x: gtr. plays bottom line (switching where marked)
2nd x: add flute on upper line (no switching)

$(G^{b13(b5)})$ G_{MA}^7 G_{MA}^7 $D^{b13(\#11)}$

$F_{MI}^{\#11}$ C^9_{sus} B^9_{sus} 1st x: $D^{13(b5)}$ $E^{b7(\#9)}$ Φ

E_{MA}^7 1st x: $B^{b13(b5)}$

E (Pn. Solo) B^9_{sus} $B^{13(b9)}$ E^b/E E_{MA}^7

D^9_{sus} $F^{\#}/G$ G_{MA}^7

F (On Cue) F^9_{sus} G_{MA}^7 (Vamp till cue) (4x's)

(pn. solo continues)

Bass solos on letter **B** (indef.)
then D.S. al Coda (observe both repeats)

Φ E_{MA}^7 $C_{MI}^{\#11}$

Drums play light fills at most except for time at letter D and for solos.

D.C., vamp and solo on letter **A**, end on cue

Med. Bossa Nova

Wave

Antonio Carlos Jobim

(Intro)

D_{Mi}7 G7 *D_{Mi}7 G7*

So close your

A *D_{Mi}A7* *B^b7* *A_{Mi}7*

eyes, for that's a love-ly way to be.

D7(b9) *G_{Mi}A7* *G_{Mi}6*

A - ware of things your heart a - lone was meant to see.

F#13 *F#7(#5)* *(B^{9sus}) F#_{Mi}7* *B7(b9)* *E9*

The fun- da - men - tal lone - li - ness goes when - ev - er

B^b7 *A7* *D_{Mi}7* *G7* *D_{Mi}7* *G7*

two can dream a dream to - geth - er. You can't de -

B *D_{Mi}A7* *B^b7* *A_{Mi}7*

- ny, don't try to fight the ris - ing sea

D7(b9) *G_{Mi}A7* *G_{Mi}6*

Don't fight the moon, the stars a - bove and don't fight me,

F#13 **F#7(#5)** **(B⁹_{sus})** **F#_{Mi}7** **B7(b9)** **E⁹**

The fun - da - men - tal lone - li - ness goes when - ev - er

Bb7 **A7** **D_{Mi}7** **G7** **D_{Mi}7** **G7**

two can dream a dream to - geth - er.

C **G_{Mi}7** **C⁹/_{Bb}** **A_{Mi}7**

When I saw you first the time was half past three,

Bb⁹_{sus} **Bb⁹/_{Ab}** **G_{Mi}7** **A7(b9)**

When your eyes met mine it was e - ter - ni - ty. By now we

D **D_{MA}7** **Bb^o7** **A_{Mi}7**

know the wave is on its way to be,

D7(b9) **G_{MA}7** **G_{Mi}6**

Just catch the wave, don't be a - fraid of lov - ing me,

F#13 **F#7(#5)** **(B⁹_{sus})** **F#_{Mi}7** **B7(b9)** **E⁹**

The fun - da - men - tal lone - li - ness goes when - ev - er

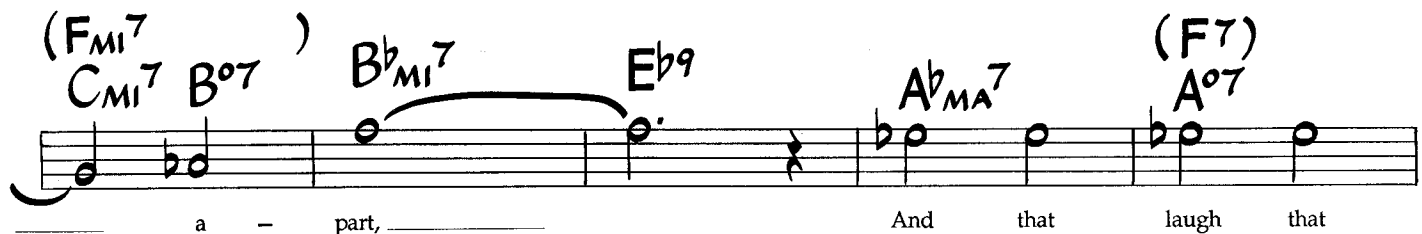
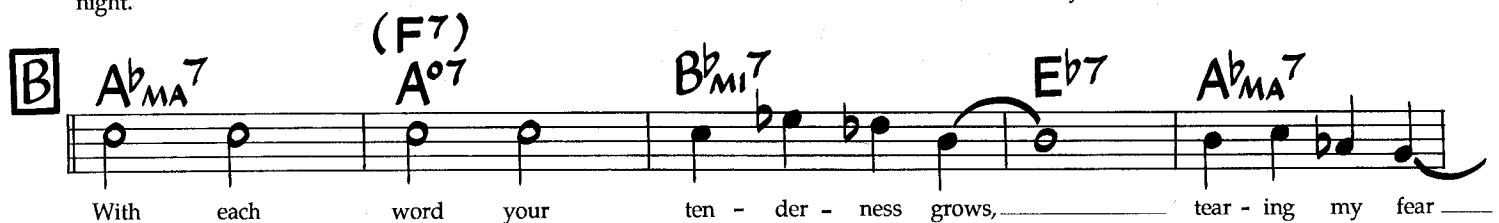
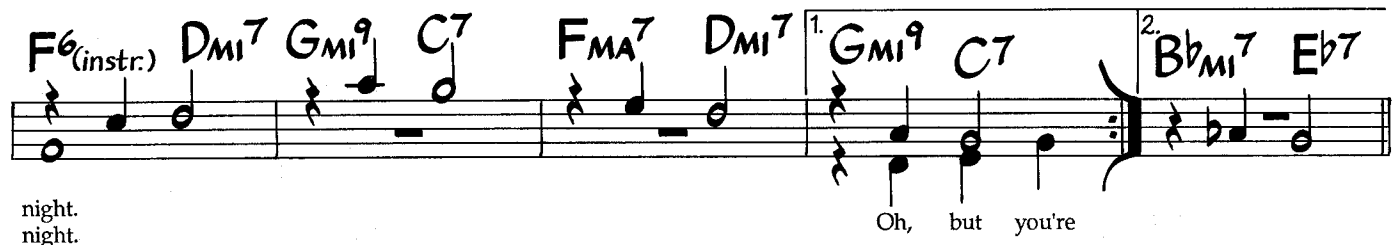
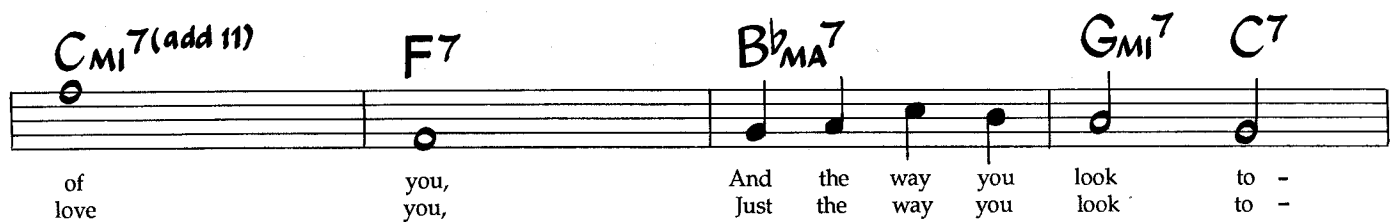
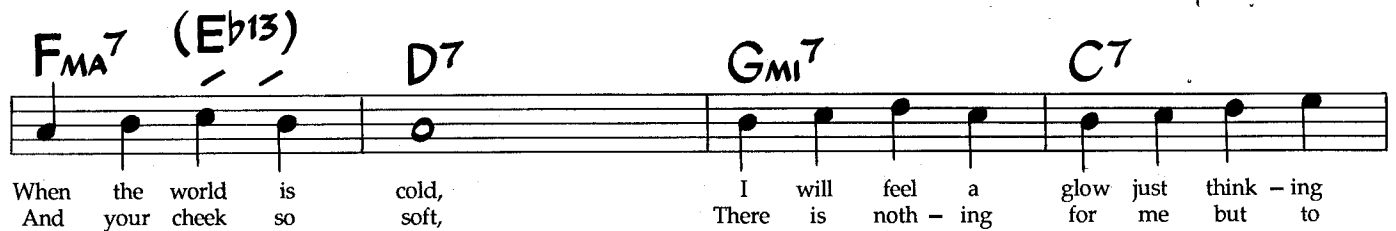
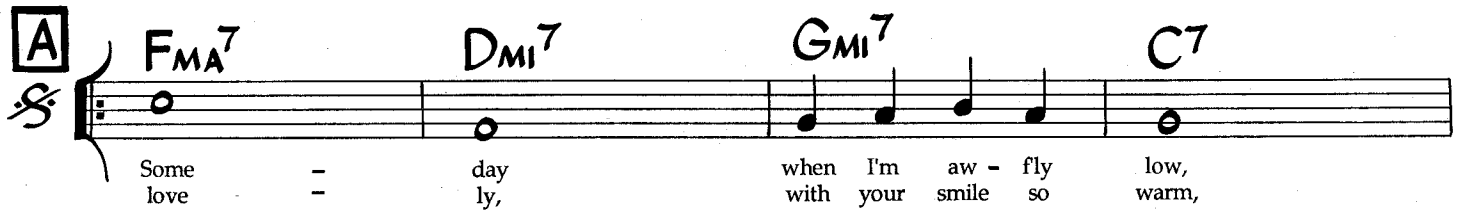
Bb7 **A7** **D_{Mi}7** **G7** **D_{Mi}7** **G7**

two can dream a dream to - geth - er.

The Way You Look Tonight

Med.-Up Swing

Music by Jerome Kern
Lyric by Dorothy Fields



C F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 (E^b_{13})

Love - ly, nev - er, nev - er change, Keep that breath - less

D^7 G_{MI}^7 C^7 C_{MI}^7 ($add11$) F^7

charm, Won't you please ar - range it 'cause I love you,

$B^b_{MA}^7$ G_{MI}^7 C^7 F^6 (*instr.*) D_{MI}^7 G_{MI}^9 C^7 F_{MA}^7 D_{MI}^7

Just the way you look to - night,

G_{MI}^9 C^7 G_{MI}^7 C^7 F^6 D_{MI}^7 G_{MI}^7 C^7

Just the way you look to - night. (solo break) — — — — —

(fine)

Solo on form (AABC);
After solos, D.S. al fine.

Chords in parentheses are optional. Last four bars of letter C may be omitted for solos.



Photo by Jim Marshall ©1988

JOHN COLTRANE

A Weaver Of Dreams

Music by Victor Young
Lyric by Jack Elliott

Med. Swing *

A

C_{MA}7 *B_{MI}7(b5)* *E7(b9)*

You're a weav-er of dreams, You and your strange fas-ci-na-tion,

A_{MI}7 *G_{MI}7* *C7*

You're a weav-er of dreams, You and your come hith-er smile;

F_{MA}7 *B^b9(#11)* *E_{MI}7* *A9*

Just to hear you speak can leave me weak as a babe in arms,

D13 *D_{MI}9* *G9*

Poor lit-tle babe in arms, Help-less be-fore your charms.

B

C_{MA}7 *B_{MI}7(b5)* *E7(b9)*

You're a weav-er of dreams, You and your lips warm and ten-der,

A_{MI}7 *G_{MI}7* *C7*

Just like mag-ic it seems, Thrill-ing, en-chant-ing me too; I'm

F_{MA}7 *B^b9(#11)* *E_{MI}7* *E^b_{MI}7 A^b7*

In your spell and there's no cure, I'm lost for sure, 'Cause

D_{MI}9 *G13* *C_{MA}7* *(D_{MI}7 G7)*

you're a weav-er of dreams and I'm in love with you. —

*also played as a ballad

We'll Be Together Again

Med. Ballad

Music by Carl Fischer
Lyric by Frankie Laine

A

G¹³ *C⁶* *A^b9* *D^{Mi}7^(add 11)* *G⁷* *A^{Mi}* *A^{Mi}7* *D⁹(#11)*

No tears, no fears, Re - mem - ber there's al - ways to - mor - row, ——— So

B^bMi⁹ *E^b7* *A^bMA⁷* *D^{Mi}7^(b5)* *A^b9* *G⁹sus* *G¹³*

what if we have to part, We'll be to - geth - er a - gain. Your

C⁶ *A^b9* *D^{Mi}7^(add 11)* *G⁷* *A^{Mi}* *A^{Mi}7* *D⁹(#11)*

kiss, your smile, Are mem - 'ries I'll treas - ure for - ev - er, ——— So

B^bMi⁹ *E^b7* *A^bMA⁷* *D^{Mi}7^(b5)* *G¹³* *C⁶*

try think - ing with your heart, We'll be to - geth - er a - gain.

B *A^b9* *G⁷(#9)* *C^{Mi}6* *A^b9* *G⁷(#5)* *C^{Mi}6*

Times when I know you'll be lone - some, ——— Times when I know you'll be sad;

A^b6 *G⁷* *G^b13* *F⁷* *D^{Mi}7^(b5)* *A^b13* *G⁹sus* *G¹³*

Don't let temp - ta - tion sur - round you, ——— Don't let the blues make you bad. Some

C *C⁶* *A^b9* *D^{Mi}7^(add 11)* *G⁷* *A^{Mi}* *A^{Mi}7* *D⁹(#11)*

day, some way, we both have a life - time be fore us, ——— For

B^bMi⁹ *E^b7* *A^bMA⁷* *D^{Mi}7^(b5)* *G¹³* *C⁶* (*G¹³*)

part - ing is not good - bye, We'll be to - geth - er a - gain.

Two changes in a bar get two beats apiece.

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Well You Needn't

Medium (-Up) Swing

Thelonious Monk

A F⁶ G^{b6} F⁶ G^{b6}

F⁶ G^{b6} F⁶ 1. (F⁶) 2. (F⁶)

B G⁷ A^{b7}

A⁷ B^{b7} B⁷ B^{b7} A⁷ A^{b7} G⁷ G^{b7}(#11)

C F⁶ G^{b6} F⁶ G^{b6}

F⁶ G^{b6} F⁶

G^{b6} may be replaced by G^{b9} throughout.

B D^{b9} Alternate bridge (letter **B**): D⁹

E^{b9} E⁹ E^{b9} D⁹ D^{b9} C⁹ B⁹ C⁷

Medium Jazz Waltz

West Coast Blues

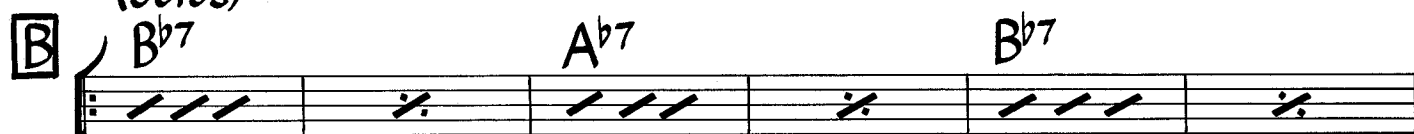
♩ = 152

[A]

John L. "Wes" Montgomery



(Solos)



(After solos, D. C. al Coda)



(bottom note of guitar chords)



Guitar sounds one octave lower than written. Bass walks for solos, not head.

Med. Ballad

What's New?

Music by Bob Haggard
Lyric by Johnny Burke

What's new? _____ How is the world treating you? _____ You have-n't changed a

bit; love-ly as ev-er, I must ad-mit. _____ What's new? _____

How did that ro-mance come through? _____ We have-n't met since

then, gee, But it's nice to see you a-gain. _____ What's new? _____

Prob- ab- ly I'm bor- ing you, _____ but see- ing you is

grand, And you were sweet to of- fer your hand, _____ I un- der- stand. _____ A -

dieu, Par- don my ask- ing what's new, _____ Of course you could - n't

know I have-n't changed, I still love you so. _____

Melody notes in parentheses are optional.

Where Is Love?

Lionel Bart
(As sung by Irene Kral)

Medium Ballad

A C D_{Mi}⁷ G⁷ C_{MA}⁷ (D_{Mi}⁷ G⁷) C_{MA}⁷ D_{Mi}⁷ G⁷ C_{MA}⁷ C⁷

Where _____ is love? Does it fall from skies a - bove?

F C_{Mi}⁷ F⁷ B^b_{MA}⁷ B^b_{Mi}⁷ E^b⁷ A^b_{MA}⁷ D_{Mi}⁷(add 11) G⁷

Is it un- der- neath the wil - low tree that I've been dream - ing of?

C D_{Mi}⁷ G⁷ C_{MA}⁷ (D_{Mi}⁷ G⁷) C_{MA}⁷ D_{Mi} G⁷ C_{MA}⁷ C⁷

Where _____ is she, who I close my eyes to see?

F C_{Mi}⁷ F⁷ B^b_{MA}⁷ B^b_{Mi}⁷ E^b⁷ A^b_{MA}⁷ D_{Mi}⁷(add 11) G⁷

Will I ev - er know the sweet hel - lo that's meant for on - ly me?

B C D_{Mi}⁷ G⁷ C_{MA}⁷ C⁷ F G⁷ C_{MA}⁷ C[#]⁷

Who can say where she may hide? Must I tra - vel far and wide,
Ev - 'ry night I kneel and pray, Let to - mor - row be the day,

D_{Mi}⁷ G⁷ C_{MA}⁷ C_{Mi}⁷ F⁷ B^b_{MA}⁷ A_{MA}⁷ A⁷(b9)

Till I am be - side the some - one who I can mean something to?
When I see the face of some - one who I can mean something to?

D_{Mi}⁷ A_{Mi} D_{Mi}⁷ F/G G⁷ C (A_{Mi}⁷ D_{Mi}⁷ G⁷)

Where, _____ Where _____ is love? _____

Who Can I Turn To?

Med. Ballad*

Leslie Bricusse
Anthony Newley

A $E^b6/9$ F_{MI}^7 B^b7

Who can I turn to _____ when no - bod - y needs me? _____ My

$E^b_{MA}^7$ F_{MI}^7 G_{MI}^7 $A^b_{MA}^7$ $B^b_{MI}^7$ E^b7

heart wants to know and so I must go where des - tin - y leads me; _____ With

$A^b_{MA}^7$ $(G^7(\#9))$ F_{MI}^7 $D^7(\#9)$ G_{MI}^7 C_{MI}^9

no star to guide me _____ and no - one be - side me, _____ I'll

(F_{MI}^7) $A^b_{MA}^7$ $(F^{\#07})$ $D_{MI}^7(b5)$ G_{MI}^7 C^7 F_{MI}^7 $(A^b_{MI}^6)$ B_{MI}^9 $E^9(\#11)$ B^b7

go on my way and af - ter the day the dark - ness will find me, _____ And

B $E^b6/9$ F_{MI}^7 B^b7

may - be to - mor - row _____ I'll find what I'm af - ter, _____ I'll

$E^b_{MA}^7$ F_{MI}^7 G_{MI}^7 $A^b_{MA}^7$ $B^b_{MI}^7$ E^b7

throw off my sor - row, beg, steal or bor - row my share of laugh - ter; _____ With

$A^b_{MA}^7$ $D_{MI}^7(b5)$ G^7 C_{MI}^9 F^7 $F^{\#07}$

you I could learn to, _____ with you on a new day, _____ But

E^b/G $F^{\#07}$ F_{MI}^9 B^b7 $E^b6/9$ $(F^{\#07} F_{MI}^7 B^b7)$

who can I turn to if you turn a - way?

*also played as Medium Swing.

First 4 bars of letters A & B and last 2 bars of letter B may be played over a Bb pedal. Play A natural instead of Ab in bar 13 of letter A when alternate changes are used.

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Medium Jazz 6/4

Wildflower

Wayne Shorter

♩ = 160

[A]

(trp. w/ten.) (ten. 8^{va} b.) (ten.) (trp.)
 B^b_{MA}7 A^b_{MI}9 A7(#9)(#5) (trp.) D7(b9)_{SUS}
 B^b_{MA}7 A^b_{MI}9 A7(#9) D7(#9)
 (ten. 8^{va} b.) G7(b9)_{SUS} C_{MI}7 F¹³ B^b_{MA}7(#5) A^b_{MA}9(#11)
 (unis.) G_{MI}11 C¹³(b9) F_{MI}9 E7(#9)
 (ten. 8^{va} b.)
 [B] E^b_{MA}7 C_{MI}7 A^b_{MI}9 A7(#9) D7(b9)_{SUS}
 B^b_{MA}7 A^b_{MI}9 A7(#9) D7(#9)
 G7(b9)_{SUS} C_{MI}7 F¹³ B^b_{MA}7(#5) B^b_{MI}11 E^b13
 (unis.) A^b_{MA}7 D^b_{MA}7 A^b_{MI}9 E^b9(#11) D7(#9)
 (fine)

Trumpet plays melody (upper line).

Willow Weep For Me

Ann Ronell

Med. Ballad **A**

1. Will-ow weep for me, _____ wil-low weep for me, _____ Bend your branch-es green _____ a-long the stream _____
 2. Gone my lov-er's dream, _____ love-ly sum-merdream, _____ Gone and left me here _____ to weep my tears _____

_____ that runs to sea, _____ Lis-ten to my plea, _____ lis-ten wil-low } and weep for me. _____
 _____ in-to the stream, _____ Sad as I can be, _____ hear me wil-low }

A G^6 C^7 G^6 C^7 G^6 A_{MI}^7 D^7

G^6 A_{MI}^7 B^b7 G^6/B C^9 $A_{MI}^7(b5)$ $D^7(\#5)$

G^6 C^7 1. G^6 $D^7(\#5)$ 2. G^6 (D_{MI}^7 G^7)

B C_{MI} C_{MI}^6 G_{MI} G^7 C_{MI}^7 B^b7

Whis-per to the wind _____ and say that love has sinned _____ to leave my heart a-break-ing and

($A^b_{MI}^7$ D^b7 $D_{MI}^7(b5)$ G^7) A^b7 G^7 C_{MI} C_{MI}^6 G_{MI} G^7

mak-ing a moan, _____ Mur-mer to the night _____ to hide her star-ry light, _____ So

(C_{MI}^7 F^7 $B^b_{MI}^7$ E^b7) A^b7 A_{MI}^7 $D^7(\#5)$

none will find me sigh-ing and cry-ing all a-lone. _____ Oh,

C G^6 C^7 G^6 C^7 G^6 A_{MI}^7 D^7

weep-ing wil-low tree, _____ weep in sym-pa-thy, _____ Bend your branch-es down _____ a-long the ground _____

G^6 A_{MI}^7 B^b7 G^6/B C^9 $A_{MI}^7(b5)$ $D^7(\#5)$

_____ and cov-er me, _____ When the sha-dows fall, _____ bend oh wil-low and weep for me. _____

G^6 C^7 G^6 $D^7(\#5)$

3rd & 4th bars of letters **A** & **C** may also be played:
 G^6 C^7 G^6 $D^b7(\#9)$

Witchcraft

Music by Cy Coleman
Lyric by Carolyn Leigh

Med. Swing **F6**

A **G#°7**

Those fin - gers in my hair, - That sly, come - hith - er stare -

Gmi7 **C9sus** **FMA7** **(F7)**

that strips my con - science bare, - It's witch - craft.

BbMA7 **Eb9**

And I've got no de - fense for it, The heat is too in - tense for it,

Ab6 **G7(#5)** **C7**

What good would com - mon sense for it do? 'Cause it's

B **FMA9** **(C9sus/F)** **Bb13**

witch - craft, Wick - ed witch - craft, And al -

FMA9 **Bmi7(b5)** **E7**

though I know it's strict - ly ta - boo,

Ami **F/A** **Ami6** **F/A** **Ami**

When you a - rouse the need in me, My heart says, "Yes, in - deed" in me,

Gmi **Eb/G** **Gmi7** **C7**

"Pro - ceed with what you're lead - in' me to."

C **F6** **G#°7**

It's such an an - cient pitch, - But one I would - n't switch, -

Gmi7 **C9sus** **(C7)** **F6** **(Gmi7 C7)**

'Cause there's no nic - er witch than you.

Head is played in 2 (letter B may be in 4); solos in 4.

Yes And No

Wayne Shorter

Fast Swing
♩ = 260

[A] D^{13}_{sus} (bass plays D pedal)

D_{MA}^9

A_{MI}^7 D^7 G_{MA}^7 C_{MI}^7* $B^b_{MA}^7$ (bass walks)

1. E_{MI}^9 2. E_{MI}^9

[B] $A_{MI}^{7(b5)}$ $D^7(b9)$

G_{MI}^9 C^{13}

F_{MI}^9 B^b_{13}

$E^b_{MA}^7$ A_{MI}^9

$B^b_{MA}^7$ E_{MI}^9

D.S. al 2nd ending (AABA form)
After solos, play entire head, take Coda.

* piano often plays $F7(+5)$ here (especially during head).
Tenor sounds one octave lower than written.

Yesterdays

Med. Swing (or Ballad)

Music by Jerome Kern
Lyric by Otto Harbach

A

Yes - ter - days, Yes - ter - days,
(days)

Days I knew as hap - py, sweet se - ques - tered days,
C#+

Old - en days, Gold - en days,
D9

Days of mad ro - mance and love. Then gay
F13

B

youth was mine, Truth was mine,
Dmi

Joy - ous, free and flam - ing life, for - sooth, was mine,
C#+

Sad am I, Glad am I,
D9

For to - day I'm dream - ing of yes - ter days.
F13

Solo on form (AB); (fine)
After solos, D.C. al fine

(Ending) (Dma7) Dmi

Last syllable of lyric ("days") is sung on the first bar of the first solo chorus.

Alternate changes for
bars 5 & 6 of letters A & B:

Dmi A7/C# Dmi7/C G/B Bb7 Dmi AG#7/C7 etc.

Young Rabbits

Wayne Henderson
(As played by The Crusaders)

Fast Swing

$\text{♩} = 286$

G_M1⁹ **G_M1⁹**

(walking bass only) (add dr., pn.)

A **G_M1⁹**

mf (trb. & ten.)

G_M1⁹ **F_M1⁹**

B **B_M1⁷** **F[#]_M1⁹**

mp 8va b. (loco)

E^b_M1⁹ **E_M1⁹**

(trb. & ten.) *cresc.*

C **G_M1⁹** **F_M1⁹**

mf (unis.)

F_M1⁹

Solo on form (AABC)
After solos, D.C. al Coda

Drums play straight time throughout. Vamp out on F_M1⁹

Your Mind Is On Vacation

Med. Swing (Blues)

Mose Allison

A

$\text{♩} = 112$

(piano) (bass)

Db **E $\flat$ 7** **Db** **E $\flat$ 7** **Db** **E $\flat$ 7**

You're sit - tin' there yack - in' right in my face,
break — — — — — break — — — — —

Com - in' on ex - act - ly like you own the place. — You know, if si - lence was gold - en —
break — — — — — break — — — — — **A $\flat$ 7** (bass walks)

you could - n't raise a dime. Be - cause your
A $\flat$ 7 **E $\flat$ 7** piano fill — — — — —

mind is on va - ca - tion and your mouth is work - in' o - ver time. — piano fill — — — — — **Db** **E $\flat$ 7**

B

2. You're quot - in' fig - ures **Db** and drop - in' names, **Db** You're tell - in' sto - ries **Db**
E $\flat$ 7 **E $\flat$ 7** **E $\flat$ 7**
break — — — — — break — — — — — break — — — — —

3RD VERSE

You know that life is short, talk is cheap.
Don't be makin' promises that you can't keep.
If you don't like this little song I'm singin',
Just grin and bear it; all I can say is if the shoe fits, wear it.
If you must keep talkin', please try to make it rhyme.
Because your mind is on vacation and your mouth is working overtime.

and play-in' games. **D $\flat$**
E $\flat$ 7 break — — — **E $\flat$ 7** break — — — **E $\flat$ 7** break — — — **D $\flat$**
 You're o-ver laugh-in' **D $\flat$**
E $\flat$ 7 break — — — **E $\flat$ 7** break — — — **E $\flat$ 7** break — — — **D $\flat$**
 when things ain't fun - ny, **D $\flat$**
E $\flat$ 7 break — — — **E $\flat$ 7** break — — — **E $\flat$ 7** break — — — **D $\flat$**

You're tryin' to sound like you don't need mon- ey, You know if talk was crim - i - nal — — —
E $\flat$ 7 break — — — **D $\flat$** **E $\flat$ 7** break — — — **E $\flat$ 7** break — — — **A $\flat$ 7**
 (bass walks)

You'd lead a life of crime. Be- cause your
A $\flat$ 7 **E $\flat$ 7** pn. fill — — — — —

mind is on va - ca - tion and your mouth is work-in' o - ver time. — — —
B $\flat$ 7 **A $\flat$ 7** pn. fill — — — — — **(B $\flat$ 7)**

(Solos)
C **E $\flat$ 7**
 (bass walks)
A $\flat$ 7 **E $\flat$ 7**
B7 **B $\flat$ 7** **E $\flat$ 7**

E $\flat$ 7 **A $\flat$ 7** **B $\flat$ 7** **E $\flat$ 7**
 pn. fill — — — — —

(After solos, D.S.)
 (3rd verse) al Coda

Melody is freely interpreted and varies with each verse.

APPENDIX I - Sample Drum Parts

This appendix was transcribed by Jim Zimmerman, Bay Area jazz drummer and vibist, staff percussionist with the American Conservatory Theater and the Circle Star Theater and drummer with Cleo Laine since 1982.

Explanation Of Notation

The diagram illustrates the notation for various drum and percussion instruments on a five-line staff. The symbols are as follows:

- cymbal**: Represented by an 'x' on a line.
- bell of cymbal**: Represented by a half note with a bell-shaped head.
- crash cymbal**: Represented by a half note with a crash cymbal head.
- hi hat closed**: Represented by an 'x' on a line.
- hi hat open**: Represented by a half note with a hi-hat head.
- snare drum**: Represented by a quarter note with a snare drum head.
- rim stick or cross stick**: Represented by a quarter note with a rim/cross stick head.
- high tom**: Represented by a quarter note with a tom head.
- middle tom**: Represented by a quarter note with a tom head.
- low tom**: Represented by a quarter note with a tom head.
- bass drum**: Represented by a quarter note with a bass drum head.
- hand clap**: Represented by an 'x' on a line.
- hi hat with foot**: Represented by an 'x' on a line.
- cowbell**: Represented by a quarter note with a cowbell head.

AFFIRMATION

The notation for 'AFFIRMATION' consists of two measures. Measure A shows a sequence of eighth notes with 'x' marks above them, indicating cymbal or hi-hat hits. Measure B shows a sequence of eighth notes with snare drum heads above them.

ALWAYS THERE

The notation for 'ALWAYS THERE' begins with an 'Intro' section. It features a series of eighth notes with 'x' marks above them, indicating cymbal or hi-hat hits, followed by a sequence of eighth notes with snare drum heads above them.

This section continues the notation for 'ALWAYS THERE'. It includes measures A and C, both featuring eighth notes with 'x' marks above them, indicating cymbal or hi-hat hits. The notation ends with a double bar line and a repeat sign.

BABY, I LOVE YOU

The notation for 'BABY, I LOVE YOU' shows a sequence of eighth notes with 'x' marks above them, indicating cymbal or hi-hat hits, followed by a sequence of eighth notes with snare drum heads above them.

BLACK ICE

The notation for 'BLACK ICE' consists of two measures. Measure A shows a sequence of eighth notes with 'x' marks above them, indicating cymbal or hi-hat hits. Measure B shows a sequence of eighth notes with snare drum heads above them.

BOOGIE DOWN

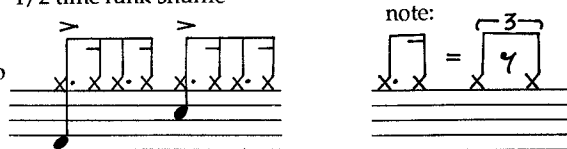
The notation for 'BOOGIE DOWN' includes measure A, which shows a sequence of eighth notes with 'x' marks above them, indicating cymbal or hi-hat hits. It also includes an 'Intro' section with a sequence of eighth notes with 'x' marks above them, indicating cymbal or hi-hat hits.

BREAKIN' AWAY

1/2 time funk shuffle

414

Intro



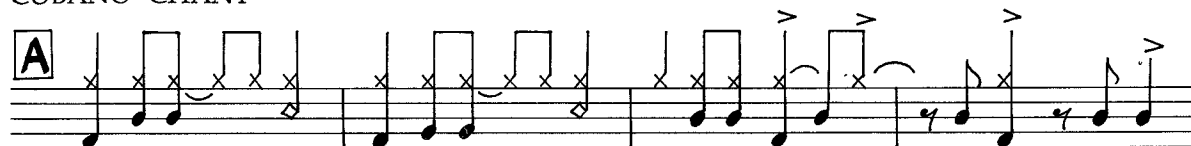
CHAIN OF FOOLS

Heavy back beat

Later

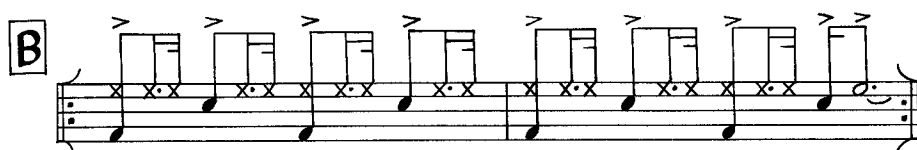
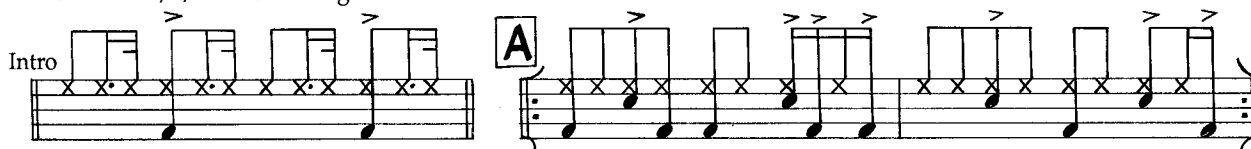


CUBANO CHANT

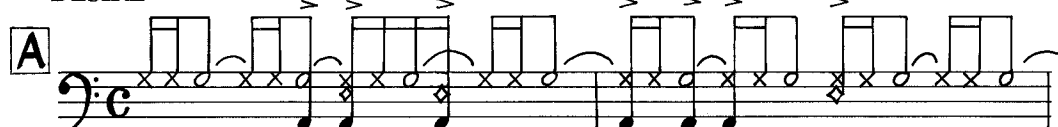


DELEVANS

Double time, 1/16th note swing



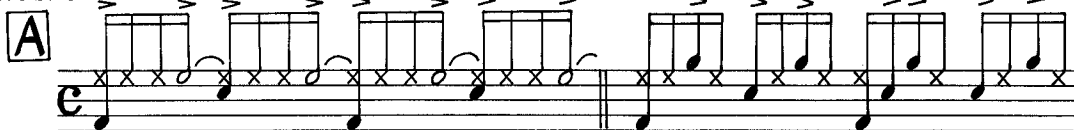
DESIRE



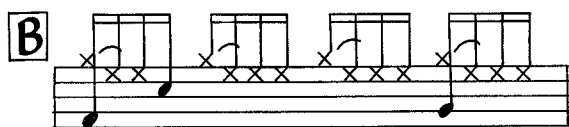
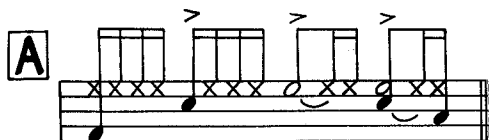
EASY

1st 8 bars

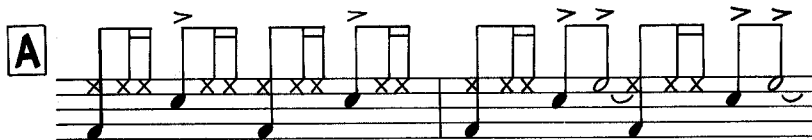
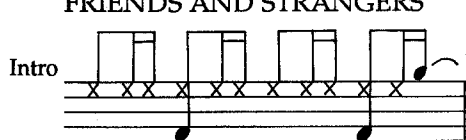
2nd 8



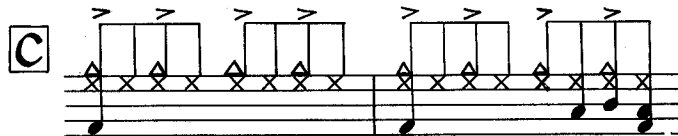
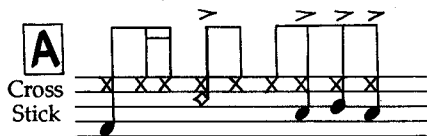
ENDANGERED SPECIES



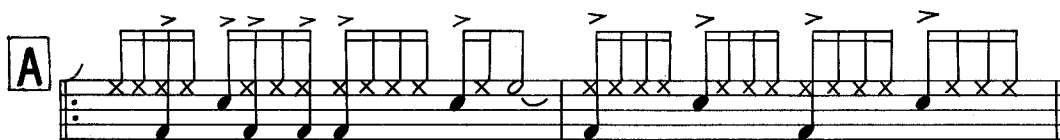
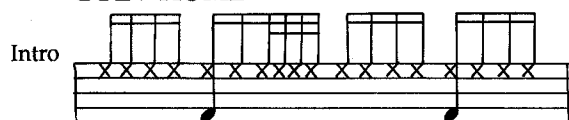
FRIENDS AND STRANGERS



GAVIOTA

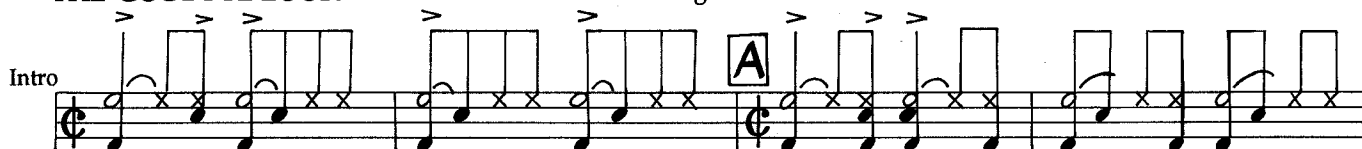


GOIN' HOME

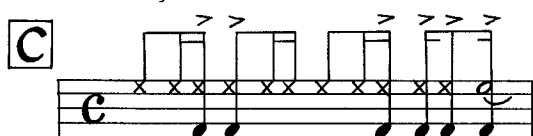


THE GOODBYE LOOK

Unaccented S.D. beats are "ghosted".



GUARUJA



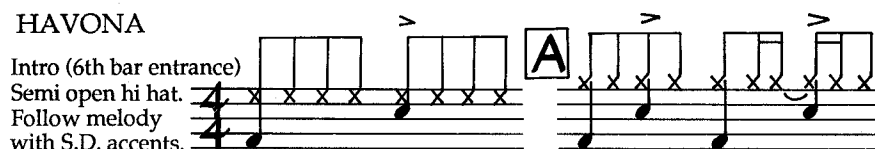
HAVONA

Intro (6th bar entrance)

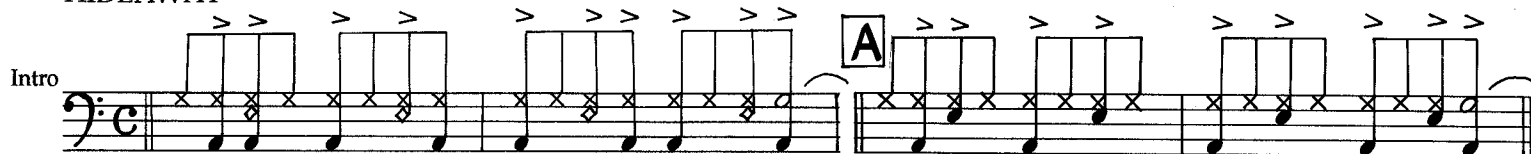
Semi open hi hat.

Follow melody

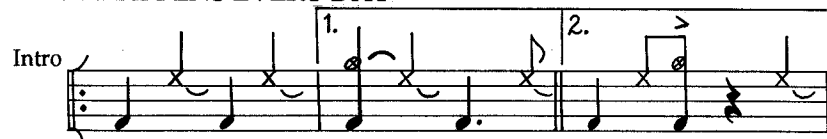
with S.D. accents.



HIDEAWAY

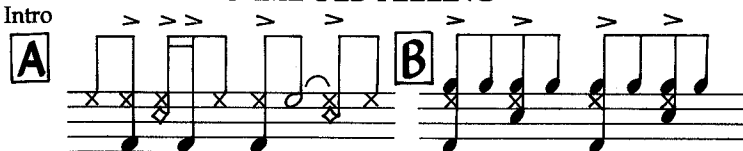


IT HAPPENS EVERY DAY

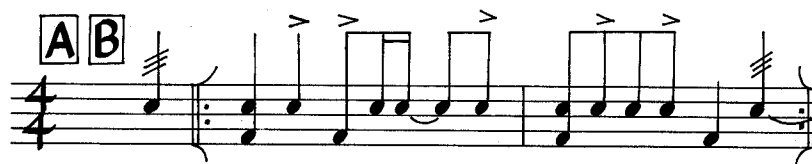


KEEP THAT SAME OLD FEELING

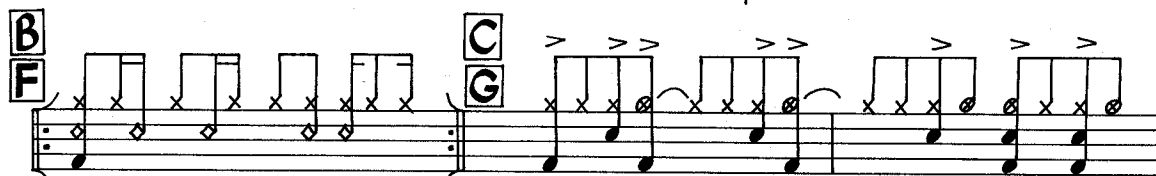
Intro



LA SAMBA



LA VIDA FELIZ

Intro
with energy

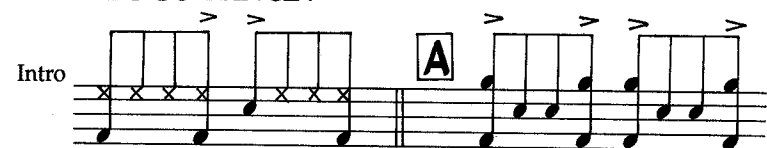
LAST FIRST Straight 1/8th Jazz/Latin

**B**
Busier

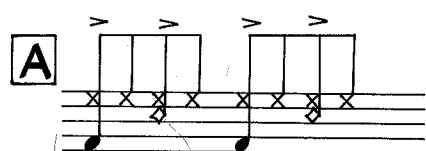
LET ME BE THE ONE



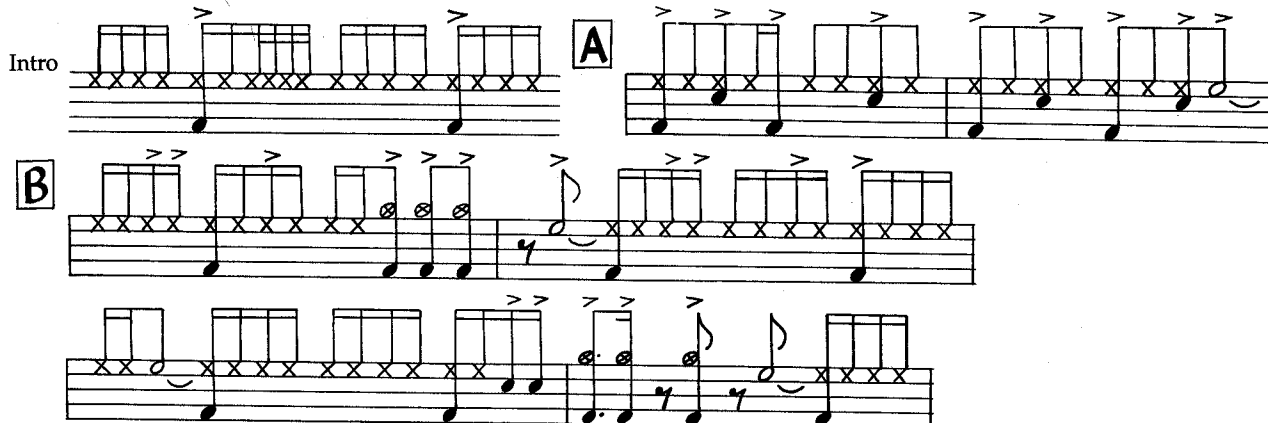
LET'S GO DANCIN'



LOVE DANCE



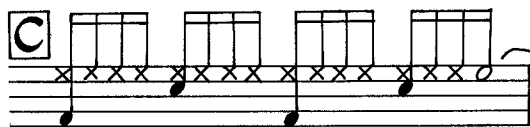
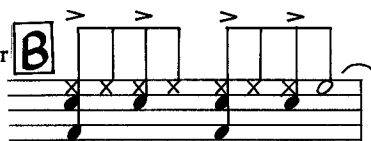
MATINEE IDOL



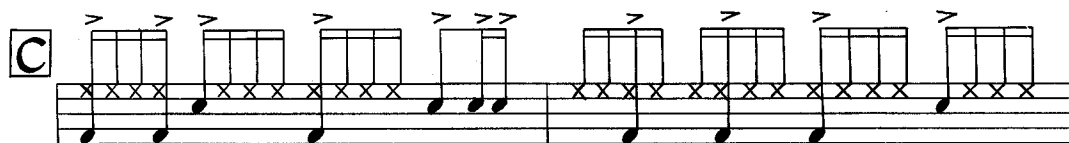
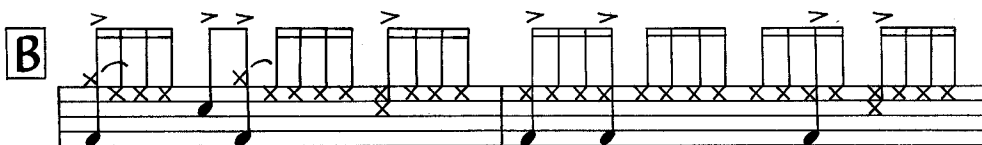
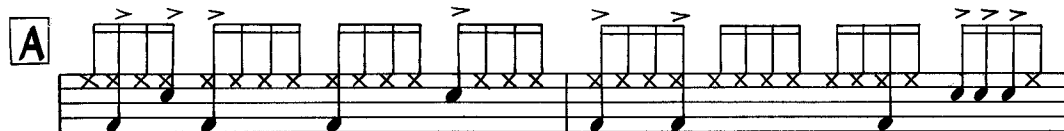
MODADJI Lite Jazz/funk



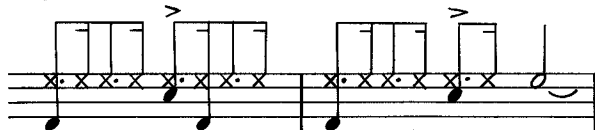
4 bars after



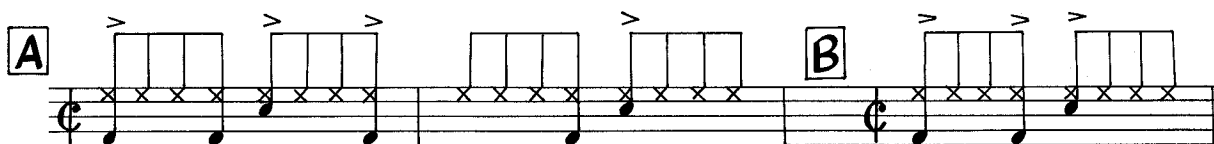
MONKEY'S UNCLE



MORNIN' 1/2 time funk shuffle



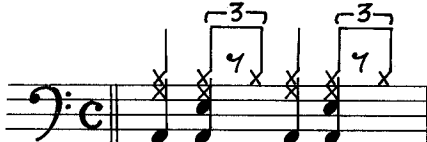
MORNING DANCE



MR. CLEAN Jazz Rock

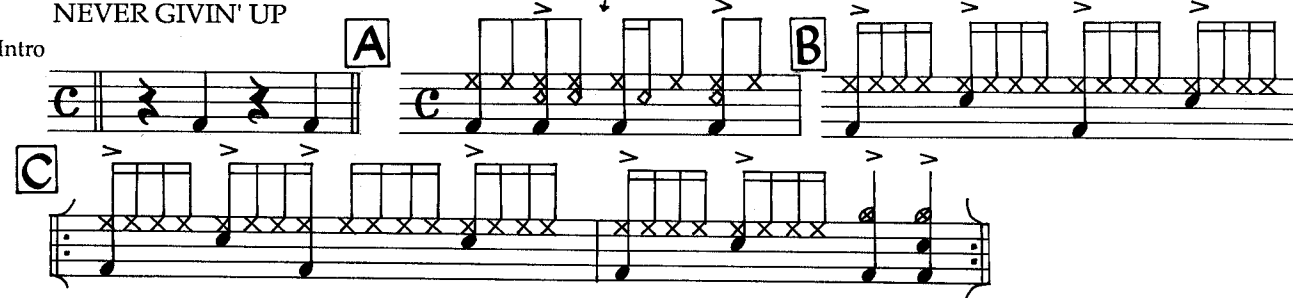


MR. GONE

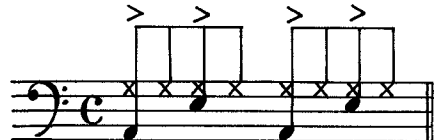


NEVER GIVIN' UP

Intro

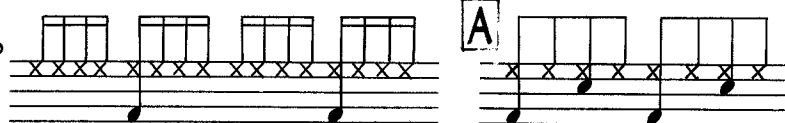


NEVER MAKE YOUR MOVE TOO SOON



ONE FAMILY

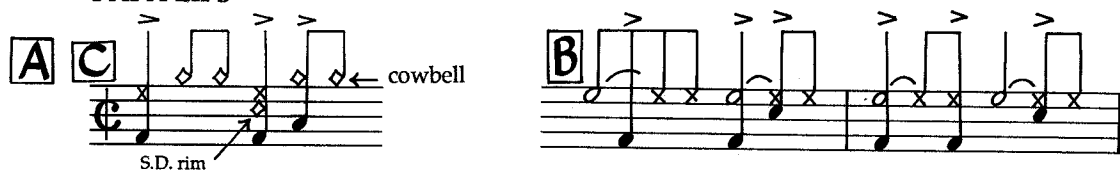
Intro



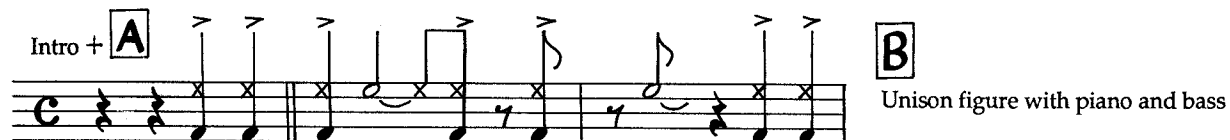
OZ



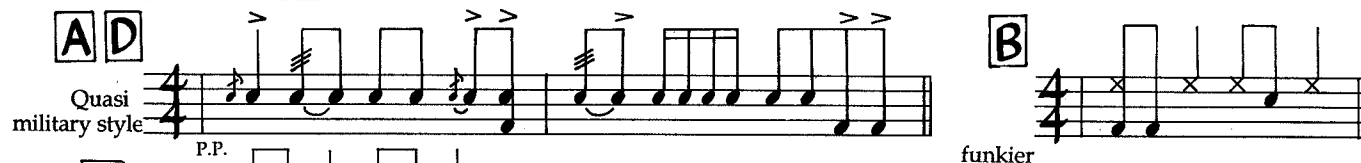
PAPA LIPS



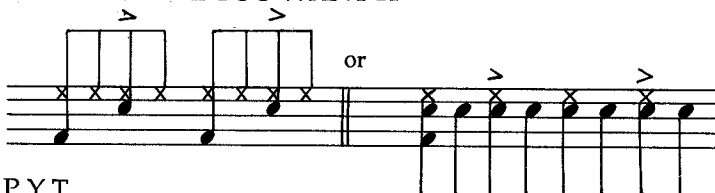
PARTIDO ALTO



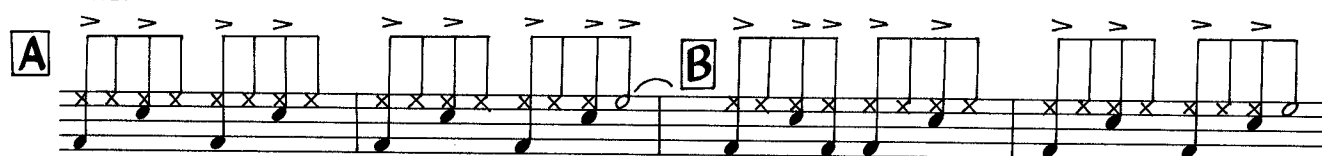
PLAZA REAL



PUT IT WHERE YOU WANT IT



P.Y.T.



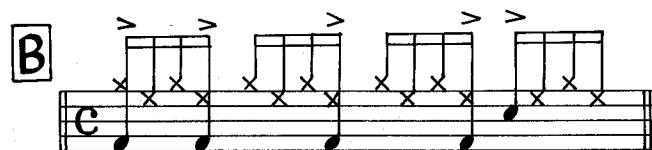
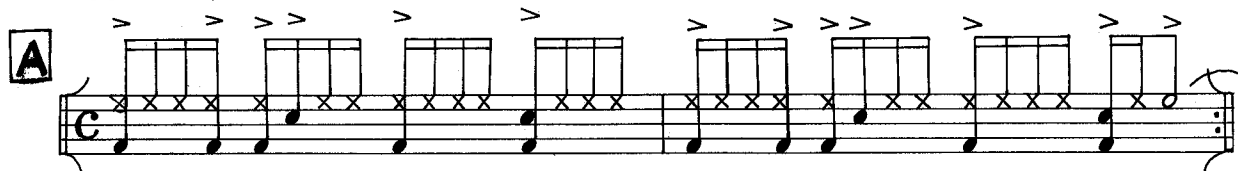
RIO



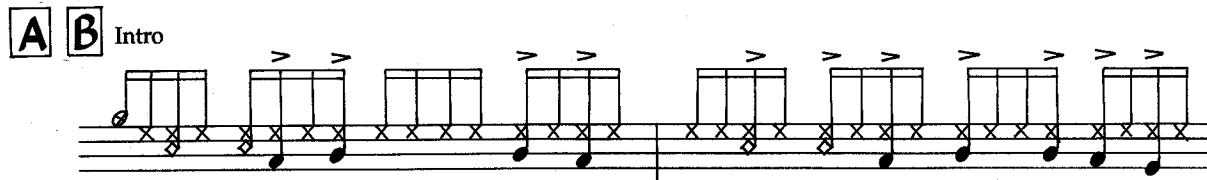
RIVER PEOPLE



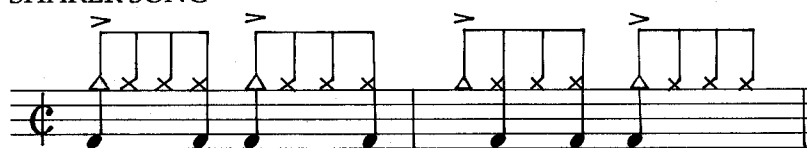
RUSH HOUR



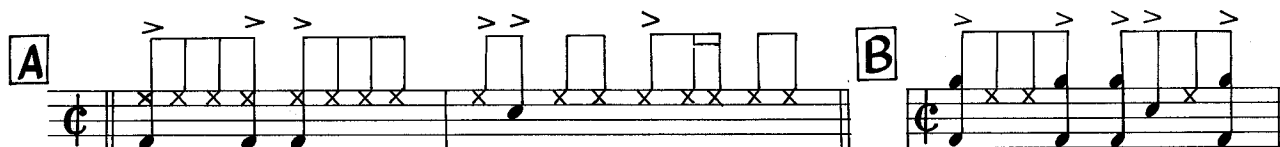
SAFARI



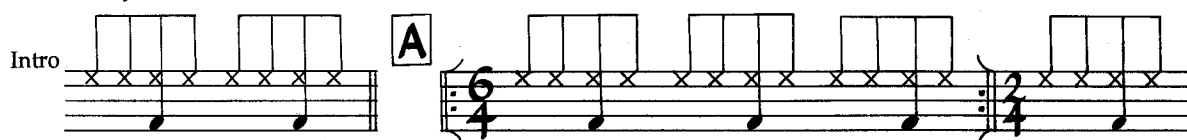
SHAKER SONG



SONG FOR LORRAINE



SONJA'S SANFONA



SOUL SAUCE Cha-Cha



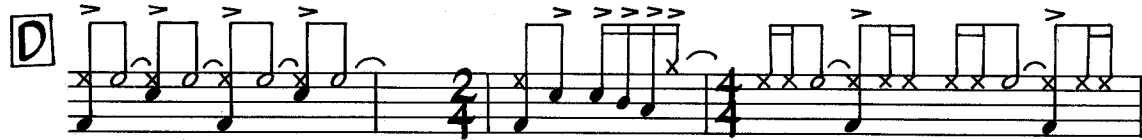
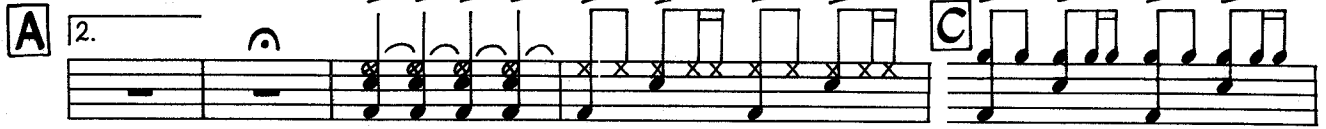
STICKY WICKET

Electronic Funk

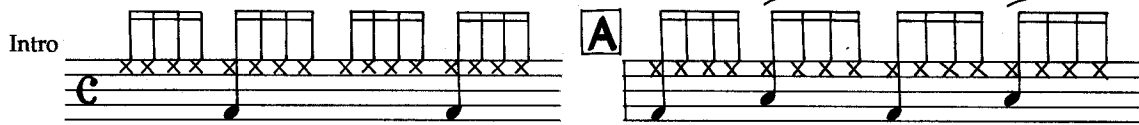
Handclap =



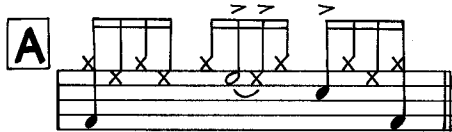
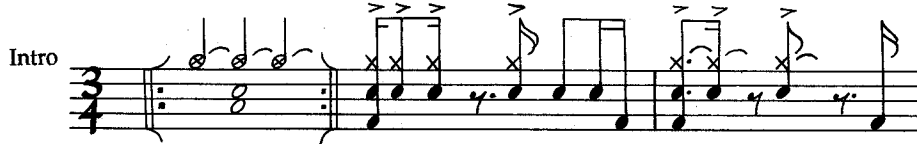
STREET LIFE



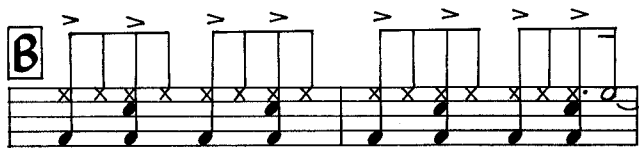
SUNRUNNER



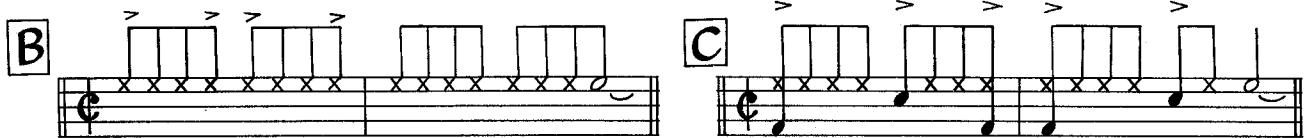
THE THREE MARIAS



TURN YOUR LOVE AROUND



WATERWINGS



APPENDIX II - SOURCES

A wide selection of published music, manuscripts, records, and other sources was used in creating the charts in this book. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:

- 1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.
 - 2) Published transcription - a literal transcription from a specific recorded version.
 - 3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
 - 4) Composer's lead sheet - an original lead sheet in the composer's own hand.
- The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts.

A number of other sources used are not listed here. These include fake books (legal and illegal), feedback from the composers, and suggestions from local musicians who proofread the book.

1. AFFIRMATION - George Benson's "Breezin".
2. AIREGIN - Published sheet music. Miles Davis' "Tallest Trees"; Manhattan Transfer's "Vocalese".
3. ALL OF ME - Published sheet music. Frank Sinatra's "Swing Easy"; Chick Corea's "Echoes Of An Era"; Benny Goodman's "The King"; Billie Holiday (from the Smithsonian collection of Classic Jazz).
4. ALL OR NOTHING AT ALL - Published sheet music. John Coltrane's "Ballads"; Sarah Vaughn's "Sarah Plus 2"; Billie Holiday's "All Or Nothing At All".
5. ALL THE THINGS YOU ARE - Published sheet music. Charlie Parker & Dizzy Gillespie's "In The Beginning"; Keith Jarrett's "Standards - Volume I"; Sarah Vaughn's "Send In The Clowns"; Bill Evans' "Intuition".
6. ALWAYS THERE - Published sheet music; Publisher's lead sheet. Jeff Lorber's "It's A Fact".
7. ANA MARIA - Composer's lead sheet. Wayne Shorter's "Native Dancer".
8. ANGEL EYES - Published sheet music. Frank Sinatra's "Sinatra Sings For Only The Lonely"; "Jim Hall Live"; Jackie & Roy's "Angel Eyes"; Gene Ammons' "Angel Eyes".
9. ANTHROPOLOGY - Dizzy Gillespie's "Dizziest"; "The Charlie Parker All-Stars".
10. AUTUMN LEAVES - Published sheet music. Miles Davis' "Miles In Europe"; Cannonball Adderley's "The Japanese Concerts"; Bill Evans' "Portrait In Jazz"; Stan Getz' "Live At Midem -'80"; McCoy Tyner's "Reevaluation - The Impulse Years"; Frank Sinatra's "The Night We Called It A Day".
11. BABY, I LOVE YOU - Publisher's lead sheet. "The Best Of Aretha Franklin".
12. BASIN STREET BLUES - Published sheet music. "The Legendary Sidney Bechet"; Louis Armstrong's "Chicago Concert"; Ella Fitzgerald's "The Best Of Ella".
13. BEAUTIFUL LOVE - Published sheet music. Bill Evans' "Spring Leaves"; Bill Evans' "The Best Of Bill Evans".
14. BERNIE'S TUNE - Published sheet music. "The Genius Of Gerry Mulligan"; Sue Raney & Bob Florence's "Ridin' High"; Clare Fischer's "Crazy Bird".
15. BIRD FOOD - Published sheet music. Ornette Coleman's "Change Of The Century"; Denny Zeitlin's "Time Remembers One Time Once".
16. BLACK ICE - Jeff Lorber's "Soft Space".
17. BLACK NARCISSUS - Joe Henderson's "Foresight".
18. BLAME IT ON MY YOUTH - Published sheet music. Carmen McRae's "Second To None"; Gary Burton's "Easy As Pie".
19. BLIZZARD OF LIES - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
20. BLUE DANIEL - "The Cannonball Adderley Quintet Live At The Lighthouse".
21. BLUE BOSSA - Joe Henderson's "Page One"; "Joe Henderson In Japan".
22. BLUES CONNOTATION - Published sheet music. Ornette Coleman's "This Is Our Music".
23. BLUES ON THE CORNER - Published transcription. McCoy Tyner's "The Real McCoy".
24. BOOGIE DOWN - Published sheet music. Al Jarreau's "Jarreau".
25. BOTH SIDES OF THE COIN - "Steps Ahead" (First American release).
26. BOUNCIN' WITH BUD - Bud Powell's "Alternate Takes" (two versions); Bud Powell's "Bouncin' With Bud"; Art Blakey's "Blakey In Paris"; Charles McPhearson's "Live In Tokyo".
27. BREAKFAST WINE - Composer's lead sheet. Bobby Shew's "Breakfast Wine".
28. BREAKIN' AWAY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
29. BUT BEAUTIFUL - Published sheet music. Bill Evans' "Since We Met"; Art Pepper's "Live At The Village Vanguard - Volume 2"; Bobbe Norris' "Velas Icadass (Hoisted Sails)".
30. CHAIN OF FOOLS - Publisher's lead sheet. "The Best Of Aretha Franklin".
31. CHANGE OF MIND - Composer's lead sheet. "Peter Erskine".
32. CHEGA DE SAUDADE - Published sheet music. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Dizzy Gillespie's "Dizzy On The French Riviera"; Sue Raney & Bob Florence's "Ridin' High".
33. CHELSEA BRIDGE - Published sheet music. Duke Ellington's "Concert In The Virgin Islands"; Joe Henderson's "Foresight"; Ella Fitzgerald Sings The Duke Ellington Songbook - Volume 2; Sarah Vaughn's "The Duke Ellington Songbook - Volume 2".
34. COME SUNDAY - Published sheet music. Duke Ellington's "Carnegie Hall Concerts"; "Presenting Joe Williams And The Thad Jones/Mel Lewis Orchestra"; "Oscar Peterson With Nelson Riddle"; Cannonball Adderley's "The Japanese Concerts".

35. COMPARED TO WHAT - Les McCann's "Swiss Movement"; Roberta Flack's "First Take".
36. CREEK - Airto's "Free".
37. CRYSTAL LOVE - Makoto Ozone's "Crystal Love".
38. CUBANO CHANT - Ray Bryant's "Alone At Montreaux"; Ray Bryant's "It Was A Very Good Year".
39. DARN THAT DREAM - Published sheet music. Dexter Gordon's "After Hours"; Bill Evans & Jim Hall's "Undercurrent"; "Billie Holiday" (MGM Golden Archive Series); "The Chet Baker Big Band"; "George Shearing & The Montgomery Bros."; Dexter Gordon's "The Bethlehem Years".
40. DEARLY BELOVED - Published sheet music. Sonny Rollin's "The Freedom Suite Plus"; Wes Montgomery's "Yesterdays"; "Al Haig Plays The Music Of Jerome Kern".
41. DELEVANS - Jeff Lorber's "It's A Fact".
42. DESAFINADO - Published sheet music. Stan Getz' "The Girl From Ipanema - The Bossa Nova Years"; "Lambert, Hendricks And Bavan At Basin Street East"; Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Antonio Carlos Jobim's "Terra Brasilis"; Dizzy Gillespie's "Dizzy On The French Riviera".
43. DESIRE - Publisher's lead sheet. Tom Scott's "Desire".
44. DIG - Published sheet music. Miles Davis' "Dig".
45. DINDI - Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Jackie & Roy's "Star Sounds"; Sarah Vaughn's "Copacabana".
46. DO NOTHING 'TIL YOU HEAR FROM ME - Published sheet music. Billie Holiday's "All Or Nothing At All"; Ben Webster's "Ballads"; "Duke Ellington's Greatest Hits"; Ernestine Anderson's "Live From Concord To London"; "Mose Allison Sings".
47. DON'T GET AROUND MUCH ANYMORE - Published sheet music. Ben Webster's "The King Of The Tenors"; "Duke Ellington's Greatest Hits"; "Johnny Hodges At The Sports Palace"; Kenny Burrell's "Ellington Is Forever"; Ernestine Anderson's "Live From Concord To London".
48. DON'T GO TO STRANGERS - Published sheet music. Mark Murphy's "Satisfaction Guaranteed"; Etta Jones' "Don't Go To Strangers".
49. DOORS - Composer's lead sheet. Mike Nock's "Ondas".
50. EARLY AUTUMN - Published sheet music. "Ella Fitzgerald Sings The Johnny Mercer Songbook"; Woody Herman's "Keeper Of The Flame".
51. EASY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
52. EIGHTY ONE - Published sheet music. Miles Davis' "E.S.P."
53. ELM - Composer's lead sheet. Richie Beirach's "Elm".
54. ENDANGERED SPECIES - Composer's lead sheet. Wayne Shorter's "Atlantis".
55. E.S.P. - Composer's lead sheet; published sheet music. Miles Davis' "E.S.P."
56. EVERYTHING HAPPENS TO ME - Published sheet music. Billie Holiday's "Stormy Blues"; Bill Evans' "Trio '65"; "Matt Dennis Plays And Sings Matt Dennis"; Charlie Parker "The Verve Years - 1948-50".
57. FALL - Composer's lead sheet. Miles Davis' "Nefertiti".
58. FARMER'S MARKET - Publisher's lead sheet. Art Farmer's "Farmer's Market"; "The Wardell Gray Memorial Album"; "Lambert, Hendricks & Ross".
59. FAVELA - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado Plays'; Stan Getz & Luis Bonfá's "Jazz Samba - Encore"; "The Wonderful World Of Antonio Carlos Jobim"; "Vince Guaraldi & Bola Sete Live At El Matador"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".
60. FEEL LIKE MAKIN' LOVE - Published sheet music. "The Best Of Roberta Flack".
61. FIRE - Joe Henderson's "The Elements".
62. FIRST LIGHT - Freddie Hubbard's "First Light".
63. FOOLKILLER - Mose Allison's "The Word From Mose".
64. FOOTPRINTS - Composer's lead sheet. Wayne Shorter's "Adam's Apple"; Miles Davis' "Miles Smiles"; Pat Martino's "Footprints".
65. FOUR - Published sheet music. Miles Davis' "Blue Haze"; Lambert, Hendricks & Ross' "The Swingers".
66. FOUR BROTHERS - Published sheet music. Woody Herman's "The Three Herds"; Ron McCroby's "The Other Whistler".
67. FOUR ON SIX - Wes Montgomery's "Smokin' At The Half Note".
68. FRIENDS AND STRANGERS - Publisher's lead sheet. Dave Grusin's "Mountain Dance"; Dave Grusin & The GRP All-Stars "Live In Japan".
69. FUNKALLERO - Published sheet music. "The Bill Evans Album".
70. GAVIOTA - Composer's lead sheet. Clare Fischer's "Machaca".
71. GEE BABY, AIN'T I GOOD TO YOU - Published sheet music. Billie Holiday's "The Unforgettable Lady Day"; "Joe Williams Presents Joe Williams And The Thad Jones/Mel Lewis Orchestra".
72. GEMINI - Published sheet music. "The Cannonball Adderley Sextet In New York"; Jimmy Heath's "Fast Company".
73. GLORIA'S STEP - Bill Evans' "The Village Vanguard Sessions"; Bill Evans' "From The 70's".
74. GOIN' HOME - Composer's lead sheet. The Yellowjackets' "Mirage A Trois".
75. GONE WITH THE WIND - Published sheet music. "The Complete Blue Note & Pacific Jazz Jazz Recordings Of Clifford Brown"; Bill Evans' "California, Here I Come"; Ella Fitzgerald's "Ella In Berlin".
76. GOOD MORNING HEARTACHE - Published sheet music. "The Magnificent Tommy Flanagan"; Billie Holiday's "All Or Nothing At All"; Charles McPheerson's "Siker Ya Bibi".
77. THE GOODBYE LOOK - Published sheet music. Donald Fagen's "Nightfly".
78. GUARUJA - Composer's lead sheet. Randy Brecker & Eliane Elias' "Amanda".

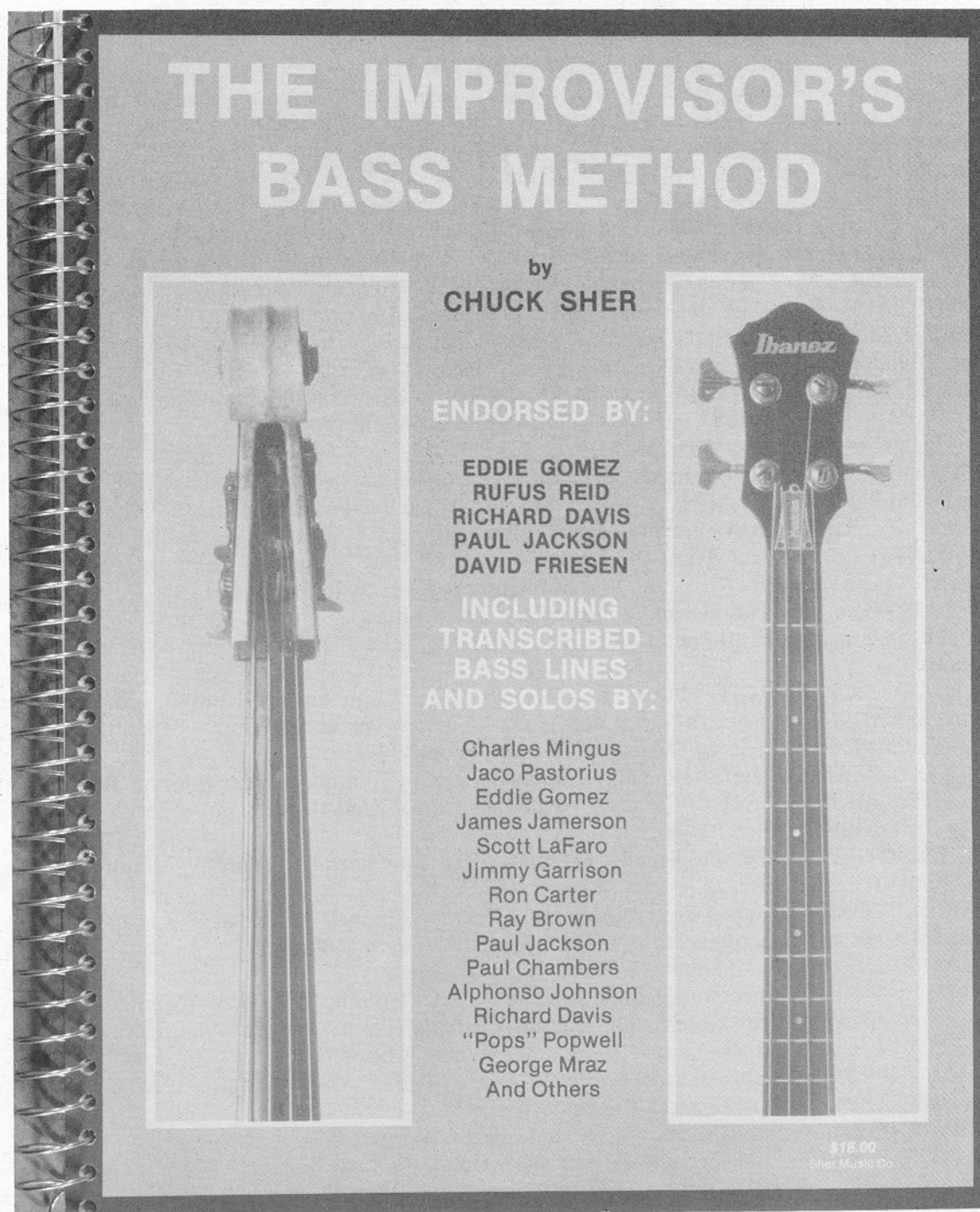
79. HALLUCINATIONS - Published transcription. "The Genius Of Bud Powell"; The Phil Woods Quartet "Live - Volume 1"; "Bobby McFerrin".
80. HAUNTED BALLROOM - Composer's lead sheet. Victor Feldman's "Artful Dodger".
81. HAVONA - Weather Report's "Heavy Weather".
82. HERE'S THAT RAINY DAY - Published sheet music. Ella Fitzgerald's "Ella In Hamburg"; Bill Evans' "Alone"; Gene Ammons' "The Boss Is Back"; "Stan Getz" (Verve boxed set).
83. HIDEAWAY - Dave Sanborn's "Straight To The Heart".
84. I LOVE LUCY - Published sheet music. Richie Cole's "Hollywood Madness"; Richie Cole & Reuben Brown's "Starburst".
85. I MEAN YOU - Published transcription. Thelonious Monk's "Mulligan Meets Monk"; Thelonious Monk's "Big Band Monk"; Thelonious Monk's "The Genius Of Modern Music".
86. I SHOULD CARE - Published sheet music. Bill Evans' "How My Heart Sings"; "Bill Evans At Town Hall"; "Mel Torme"; Hank Mobley's "Another Workout"; Etta Jones' "Love Me With All Your Heart".
87. I THOUGHT ABOUT YOU - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Miles Davis' "Miles In Concert"; Billie Holiday's "Lady Sings The Blues"; Kenny Burrell & Coleman Hawkins' "Moonglow"; Jenny Ferris' "Not So Long Ago".
88. IF I WERE A BELL - Published sheet music. Miles Davis' "Relaxin' (= "Chronicles"); Carmen McRae's "Recorded Live At Bubba's"; Bobby Hutcherson's "Four Seasons"; Ella Fitzgerald's "Ella Sings Broadway".
89. IF YOU NEVER COME TO ME - Published sheet music; Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".
90. I'LL TAKE ROMANCE - Published sheet music. Shelly Manne's "Double Piano Jazz Quartet"; Bud Shank & Bill Mays' "Crystal Comment"; Art Farmer's "Farmer's Market".
91. I'M ALL SMILES - Published sheet music. Hank Jones & Tommy Flanagan's "I'm All Smiles"; Bill Evans' "From Left To Right"; Barbra Streisand's "People".
92. I'M OLD FASHIONED - Published sheet music. John Coltrane's "Blue Train"; Shirley Horn's "A Lazy Afternoon"; "Al Haig Plays The Music Of Jerome Kern".
93. IMAGINATION - Published sheet music. Carmen McRae's "It Takes A Whole Lot Of Human Feeling"; "Rosemary Clooney Sings The Music Of Jimmy Van Heusen"; Maynard Ferguson's "Boy With Lots Of Brass".
94. IN WALKED BUD - Published transcription. Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Mysterioso"; Thelonious Monk's "Underground".
95. THE ISLAND - Published sheet music. Mark Murphy's "Brazil Song"; Pete Escovedo's "The Island"; Ivan Lins' "Juntos".
96. IT HAPPENS EVERY DAY - Publisher's lead sheet. The Crusaders' "Free As The Wind". "The Best Of Hubert Laws".
97. JERSEY BOUNCE - Published sheet music. Benny Goodman's "Solid Gold Instrumental Hits"; Benny Goodman's "Live At Carnegie Hall".
98. JOSHUA - Miles Davis' "Seven Steps To Heaven"; Miles Davis' "Miles Davis In Europe".
99. KEEP THAT SAME OLD FEELING - The Crusaders' "Those Southern Knights".
100. KILLING ME SOFTLY WITH HIS SONG - Published sheet music. "The Best Of Roberta Flack".
101. LA SAMBA - Composer's lead sheet. Andy Narell's "Light In Your Eyes".
102. LA VIDA FELIZ - McCoy Tyner's "Le Leyenda de la Hora (The Legend Of The Hour)".
103. LADY BIRD - "Miles Davis & Jimmy Forrest - Live At The Barrel, Volume 2". Alternate Version - Fats Navarro's "The Prime Source" (= Tadd Dameron's selection in the Smithsonian collection of Classic Jazz); Dizzy Gillespie's "The Bop Session"; "Barry Harris Plays Tadd Dameron".
104. LAST FIRST - Composer's lead sheet. Gary Peacock's "Shift In The Wind".
105. LAST TRAIN TO OVERBROOK - Published sheet music; Publisher's lead sheet. James Moody's "Moody" (Prestige Two-fer); James Moody's "Last Train From Overbrook".
106. LAURIE - Published sheet music. Bill Evans' The Paris Concert - Edition Two".
107. LET ME BE THE ONE - "The Best Of Angela Bofill".
108. LET'S GO DANCIN' - Publisher's lead sheet. Victor Feldman's "Secret Of The Andes".
109. LIKE SOMEONE IN LOVE - Published sheet music. "Tommy Flanagan Trio & Sextet"; John Coltrane's "Lush Life"; Sarah Vaughn's "Live In Japan".
110. LINE FOR LYONS - Gerry Mulligan's "Mulligan & Baker At Carnegie Hall"; "The Complete Jazz Live Recording Of the Chet Baker Quartet"; Stan Getz & Chet Baker's "Line For Lyons".
111. LITTLE SUNFLOWER - Freddie Hubbard's "Backlash"; Milt Jackson's "Sunflower"; Freddie Hubbard's "The Love Connection".
112. A LITTLE TEAR - Publisher's lead sheet. Sarah Vaughn's "I Love Brazil".
113. LITTLE WALTZ - Published sheet music. VSOP's "The Quintet"; Ron Carter's "Piccolo".
114. LONG AGO AND FAR AWAY - Published sheet music. Art Pepper's "The Omega Man"; "The Hi-Lo's Under Glass".
115. LOVE CAME ON STEALTHY FINGERS - Composer's lead sheet; Publisher's lead sheet. Bob Dorough's "Devil May Care"; Irene Kral's "Where Is Love?".

116. LOVE DANCE - Publisher's lead sheet. Diane Schuur's "Schuur Thing"; Carol Fredata's "Love Dance"; Ivan Lins' "Daquila Que Eu Sei".
117. LUSH LIFE - Published sheet music. John Coltrane's "Lush Life"; "John Coltrane And Johnny Hartman".
118. MADAGASCAR - Composer's lead sheet. "The John Abercrombie Quartet".
119. MAKE ME A MEMORY (Sad Samba) - Published sheet music. Grover Washington Jr.'s "Winelight".
120. MATINEE IDOL - Composer's lead sheet. "The Yellowjackets".
121. MERCY, MERCY, MERCY - Cannonball Adderley's "Mercy, Mercy, Mercy".
122. THE MIDNIGHT SUN - Published sheet music. "The Best Of Sarah Vaughn"; "The Lionel Hampton Big Band".
123. THE MIDNIGHT SUN WILL NEVER SET - Published sheet music. Benny Carter's "Further Definitions"; Count Basie's "One More Time"; "The Music Of Quincy Jones".
124. MISTY - Published sheet music. "Erroll Garner Plays Misty"; Sarah Vaughn "Recorded Live"; Ella Fitzgerald's "Ella In Berlin".
125. MODADJI - Composer's lead sheet. "Dave Grusin's "One Of A Kind"; Dave Grusin & The GRP All-Stars "Live In Japan"; Hubert Laws' "The San Francisco Concert".
126. MONK'S MOOD - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music".
127. MONKEY'S UNCLE - Composer's lead sheet. Mitchell Foreman's "Train Of Thought".
128. MOONLIGHT IN VERMONT - Published sheet music. Ella Fitzgerald's "Lady Be Good -'57"; Stan Getz' "Reflections".
129. MORNIN' - Published sheet music; Publisher's lead sheet. Al Jarreau's "Jarreau".
130. MORNING DANCE - Published sheet music. Spyro Gyra's "Morning Dance".
131. MR. CLEAN - Freddie Hubbard's "Straight Life".
132. MR. GONE - Published sheet music. Weather Report's "Mr. Gone".
133. MY ATTORNEY BERNIE - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
134. MY ROMANCE - Published sheet music. Bill Evans' "The Village Vanguard Sessions"; Ernestine Anderson's "Live From Concord To London"; Ella Fitzgerald's "Ella Sings The Rodgers & Hart Songbook".
135. MY SHINING HOUR - Published sheet music. John Coltrane's "Coltrane Jazz"; Pepper Adams' "The Master"; Loretta Alexandria Sings Songs Of Johnny Mercer"; Ernestine Anderson's "Never Make Your Move Too Soon"; "Ella Fitzgerald Sings The Harold Arlan Songbook".
136. NATURE BOY - Composer's lead sheet; Published sheet music. Etta Jones' "Hollar"; "The Nat King Cole Story - Volume One"; Ella Fitzgerald & Joe Pass' "Again"; "Stan Getz" (Verve boxed set); Miles Davis' "Blue Moods".
137. NEFERTITI - Composer's lead sheet. Miles Davis' "Nefertiti"; VSOP's The Quintet".
138. NEVER GIVIN' UP - Al Jarreau's "This Time".
139. NEVER MAKE YOUR MOVE TOO SOON - Publisher's lead sheet. The Crusaders' "Royal Jam"; Ernestine Anderson's "Never Make Your Move Too Soon".
140. NIGERIAN MARKETPLACE - Oscar Peterson's "Nigerian Marketplace".
141. NIGHTLAKE - Composer's lead sheet. John Abercrombie's "Arcade".
142. NO ME ESQUECA - Joe Henderson's "In Pursuit Of Blackness".
143. NOT ETHIOPIA - The Brecker Bros.' "Straphangin"; Steps Ahead's "Smokin' In The Pit".
144. NOTHING PERSONAL - Composer's lead sheet. "Michael Brecker".
145. OFF MINOR - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Monk's Music".
146. OLEO - Published sheet music. Neils Henning Orsted Peterson & Joe Pass' "Chops"; Red Garland's "Crossings"; Miles Davis' "Relaxin"; Miles Davis' "Tallest Trees".
147. ONCE I LOVED - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; McCoy Tyner's "Trident".
148. ONE FAMILY - Composer's lead sheet. The Yellowjackets' "Shades".
149. ONE FOR MY BABY - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; Frank Sinatra's "One More For The Road"; Joe Williams' "Something Old, New And Blue"; "Tommy Flanagan Plays The Music Of Harold Arlan".
150. OUT OF THIS WORLD - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; "Tommy Flanagan Plays The Music Of Harold Arlan"; John Coltrane's "Coltrane"; George Shearing's "The Shearing Spell".
151. OZ - Composer's lead sheet. Andy Narell's "Stickman".
152. PAPA LIPS - Composer's lead sheet. Bob Mintzer's "Papa Lips".
153. PARTIDO ALTO - Airtio's "Touching You, Touching Me".
154. PENT UP HOUSE - Published sheet music. Sonny Rollins' "Sonny" (Prestige Two-fer).
155. PLAZA REAL - Composer's lead sheet. Weather Report's "Procession".
156. POLKADOTS AND MOONBEAMS - Published sheet music. "The Complete Blue Note Recordings Of Bud Powell"; Bill Evans' "The Second Trio"; Sarah Vaughn's "Recorded Live".
157. PORTRAIT OF TRACY - "Jaco Pastorius".
158. PROMENADE - Composer's lead sheet. Denny Zeitlin's "Tidal Wave".
159. PUT IT WHERE YOU WANT IT - Publisher's lead sheet. "The Best Of The Crusaders".
160. P.Y.T. - Published sheet music. Michael Jackson's "Thriller".

- 160.QUINTESSENCE -Quincy Jones' "Quintessence".
- 161.RAPTURE - Harold Land & Blue Mitchell's "Mapenzi".
- 162.RE:PERSON I KNEW - Published sheet music. "The Bill Evans Album".
- 163.REINCARNATION OF A LOVEBIRD - Brian Priestly's "Mingus - A Critical Biography". Charles Mingus' "Reincarnation Of A Lovebird"; Charles Mingus' "The Clown".
- 164.REMEMBER ROCKEFELLER AT ATTICA - Charles Mingus' "Changes - Volume I".
- 165.RIO - Publisher's lead sheet. Victor Feldman's "In The Pocket".
- 166.RIVER PEOPLE - Weather Report's "Mr. Gone".
- 167.ROBBIN'S NEST - Published transcription. "Illinois Jacquet In Swinging Sweden"; "Illinois Jacquet Flies Again"; Lester Young's "Carnie Blues"; Tommy Flanagan & Hank Jones' "Our Delight"; Oscar Peterson's "Girl Talk".
- 168.RUBY MY DEAR - Publisher's lead sheet; Published sheet music; Published transcription. "Solo Monk"; "Thelonious Monk And John Coltrane"; "Monk's Music"; "Thelonious Monk's "The Genius Of Modern Music".
- 168.RUSH HOUR - "The Yellowjackets".
- 169.SAFARI - Steps Ahead's "Modern Times".
- 170.SANDU - Clifford Brown's "The Quintet - Volume 2".
- 171.SATIN DOLL - Published sheet music. Duke Ellington's "Duke - '66"; Duke Ellington's "All Star Road Band - Volume 2"; Ella Fitzgerald & Count Basie's "On The Sunny Side Of The Street"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Ernestine Anderson's "Sunshine".
- 172.SAVE YOUR LOVE FOR ME - "Cannonball Adderley & Nancy Wilson"; Cannonball Adderley & Nancy Wilson's "Together"; Etta Jones' "Save Your Love For Me".
- 173.SEARCH FOR PEACE - McCoy Tyner's "The Real McCoy".
- 174.SELF PORTRAIT IN THREE COLORS - Charles Mingus' "Mingus Ah Um".
- 175.SHAKER SONG - Publisher's lead sheet. Manhattan Transfer's "Ententions"; "Spyro Gyra".
- 176.SHAW 'NUFF - The Smithsonian Collection Of Classic Jazz (Side 9 - Charlie Parker & Dizzy Gillespie); Bud Powell's "Swinging With Bud".
- 177.SIMPLE SAMBA - Published transcription. Jim Hall's "Where Would I Be?".
- 178.SKYLARK - Published sheet music. "Ella Fitzgerald Sings The Johnny Mercer Songbook"; "Hoagy Sings Carmichael"; "The Greatest Of Carmen McRae"; Art Blakey's "Thermo"; Sonny Criss' "This Is Criss".
- 179.A SLEEPIN' BEE - Published sheet music. Bill Evans' "Trio 64"; "Tommy Flanagan Plays The Music Of Harold Arlan"; "Cannonball Adderley & Nancy Wilson"; "Bill Evans At The Montreaux Jazz Festival".
- 180.SMALL DAY TOMORROW - Publisher's lead sheet. Irene Kral's "Kral Space"; Bob Dorough's "Beginning To See The Light".
- 181.SOLAR - Published sheet music. Miles Davis' "Tune Up"; "Chet Baker In New York"; "The Shelly Manne Trio In Zurich"; Bill Evans' "The Village Vanguard Sessions".
- 182.SOMEDAY MY PRINCE WILL COME - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Bill Evans' "Spring Leaves".
- 183.SONG FOR LORRAINE - Publisher's lead sheet. Spyro Gyra's "Morning Dance".
- 184.THE SONG IS YOU - Published sheet music. Gene Ammons & Dodo Marmorosa's "Jug & Dodo"; "Oscar Peterson Plays The Jerome Kern Songbook"; Joe Pass' "Virtuoso"; "Al Haig Plays The Music Of Jerome Kern".
- 185.SONJA'S SANFONA - Composer's lead sheet. The Yellowjackets' "Shades".
- 186.SOUL SAUCE (Wachi Wara) - Cal Tjader's "Soul Sauce"; Cal Tjader's "Good Vibes".
- 187.SPEAK LOW - Published sheet music. "The Magnificent Tommy Flanagan"; Bill Evans' "Crosscurrents"; Billie Holiday's "All Or Nothing At All"; Ahmed Jamal's "Happy Moods".
- 188.SPEAK NO EVIL - Composer's lead sheet. Wayne Shorter's "Speak No Evil".
- 189.SPIRAL - Sphere's "Sphere On Tour".
- 190.ST. THOMAS - Published sheet music. Sonny Rollins' "Saxophone Colossus"; Cedar Walton's "Eastern Rebellion".
- 191.STICKY WICKET - Publisher's lead sheet. Al Jarreau's "High Crime".
- 192.STORMY WEATHER - Published sheet music. Billie Holiday's "First Verve Sessions"; Lena Horne's "Stormy Weather"; "Ella Fitzgerald Sings The Harold Arlan Songbook"; Johnny Hodges' "Blue Pyramid".
- 193.STREET LIFE - Published transcription. The Crusaders' "Street Life".
- 194.SUDDEN SAMBA - Neil Larsen's "Jungle Fever".
- 195.SUNRUNNER - Published sheet music. Bob James' "Touchdown".
- 196.TAKE THE 'A' TRAIN - Published sheet music. "Duke Ellington & His Orchestra And Johnny Hodges & His Orchestra"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Duke Ellington's "1941 Classics"; Duke Ellington's "Washington DC Armory Concert"; Ernestine Anderson's "Live From Concord To London"; Mel Torme's "The Duke Ellington & Count Basie Songbook".
- 197.TENDERLY - Published sheet music. "Everybody Loves Bill Evans"; Duke Ellington's "Ellington Indigos"; Nat King Cole's "Love Is Here To Stay"; George Shearing's "Lullaby Of Birdland".
- 198.THEME FOR ERNIE - John Coltrane's "Soultrane".
- 199.THERE WILL NEVER BE ANOTHER YOU - Published sheet music. Art Pepper's "One September Afternoon"; Jackie & Roy's "Free And Easy"; Coleman Hawkins' "Body & Soul"; Nat King Cole's "Love Is Here To Stay"; "The Greatest - Count Basie Plays And Joe Williams Sings".
- 200.THESE FOOLISH THINGS - Published sheet music. Charles McPhearson's "Live In Tokyo"; Ella Fitzgerald's "Lady be Good - '57"; "Mark Murphy Sings The Nat Cole Songbook - Volume I"; Nat King Cole "Just One Of Those Things".

201. THIS MASQUERADE - Published transcription. George Benson's "Breezin'" Leon Russel's "Carney".
202. THE THREE MARIAS - Composer's lead sheet. Wayne Shorter's "Atlantis".
203. THREE VIEWS OF A SECRET - Jaco Pastorius' "Word Of Mouth"; Weather Report's "Night Passage".
204. TIME REMEMBERS ONE TIME ONCE - Composer's lead sheet. Denny Zeitlin's "Time Remembers One Time Once".
205. TRISTE - Publisher's lead sheet. Antonio Carlos Jobim's "Wave"; Brazil '66's "Equinox"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook"; Oscar Peterson's "Tristeza".
206. TUNE UP - Published sheet music. Miles Davis' "Tune Up" (= "Blue Haze"); "Sonny Rollins" (Blue Note re-issue).
207. TURN YOUR LOVE AROUND - Published sheet music; Publisher's lead sheet. "The George Benson Collection".
208. TWISTED - "The Best Of Lambert, Hendricks & Ross"; "The Wardell Gray Memorial Album - Volume I".
209. UNIT SEVEN - Wes Montgomery's "Smokin' At The Half Note"; "Cannonball Adderley & Nancy Wilson".
210. UP JUMPED SPRING - Art Blakey's "Three Blind Mice"; Freddie Hubbard's "Backlash".
211. UP WITH THE LARK - Published sheet music. Bill Evans' "The Tokyo Concert".
212. VELAS - Published sheet music; Publisher's lead sheet. Quincy Jones' "The Dude"; Bobbe Norris' "Velas Içadas (Hoisted Sails)"; Mark Murphy's "Nightmood".
213. VERY EARLY - Composer's lead sheet; Publisher's lead sheet; Published sheet music; Published transcription. Bill Evans' "Montreaux II"; Bill Evans' "Spring Leaves".
214. VOYAGE - Publisher's lead sheet. Stan Getz' "Voyage".
215. WALTZ FOR DEBBY - Published transcriptions (Three versions). Cannonball Adderley & Bill Evans' "Know What I Mean?"; Bill Evans' "The Village Vanguard Sessions"; "The Bill Evans Album".
216. WALTZ NEW - Published sheet music; Published transcription. "Jim Hall & Red Mitchell".
217. WATCH WHAT HAPPENS - Published sheet music. Sergio Mendes' "Equinox"; Ella Fitzgerald's "Watch What Happens"; Oscar Peterson's "Tristeza"; Wes Montgomery's "A Day In The Life".
218. WATERWINGS - Composer's lead sheet. Lee Ritenour's "Friendship".
219. WAVE - Publisher's lead sheet. Antonio Carlos Jobim's "Wave"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook";
220. THE WAY YOU LOOK TONIGHT - Published sheet music. "The Complete Blue Note & Pacific Jazz Recordings Of Clifford Brown"; Tete Monteliu's "Tete a Tete"; "The Billie Holiday Story - Volume I"; Sonny Rollins' "Vintage Sessions"; "Ella Fitzgerald Sings The Jerome Kern Songbook".
221. A WEAVER OF DREAMS - "The Cannonball Adderley Quintet In Chicago" (featuring John Coltrane); Carmen McRae's "Ronnie Scott's Presents Carmen Live"; Bobbe Norris' "Velas Içadas (Hoisted Sails)"; Freddie Hubbard's "Ready For Freddie".
222. WE'LL BE TOGETHER AGAIN - Published sheet music. "The Tony Bennett/Bill Evans Album"; Bobbe Norris' "Velas Içadas (Hoisted Sails)".
223. WELL, YOU NEEDN'T - Published sheet music. "Miles Davis - Volume I" Miles Davis' "Chronicle"; Thelonious Monk's "Misterioso"; Thelonious Monk's "The Genius Of Modern Music".
224. WEST COAST BLUES - Wes Montgomery's "While We're Young".
225. WHAT'S NEW? - Published sheet music. Billie Holiday's "All Or Nothing At All"; Wes Montgomery & Wynton Kelly's "Smokin' At The Half Note"; John Coltrane's "Ballads"; Frank Sinatra's "Sinatra Sings For Only The Lonely".
226. WHERE IS LOVE? - Published sheet music. Irene Kral's "Where Is Love?".
227. WHO CAN I TURN TO? - Published sheet music. Bill Evans' "Trio 65"; Carmen McRae's "Alfie"; "Bill Evans At Town Hall"; "The Best Of The Gerald Wilson Orchestra".
228. WILDFLOWER - Composer's lead sheet. Wayne Shorter's "Speak No Evil".
229. WILLOW WEEP FOR ME - Published sheet music. Billie Holiday's "Lady Sings The Blues"; "Tommy Flanagan Trio In Stockholm - '57"; "The Immortal Clifford Brown"; Wes Montgomery's "A Day In The Life"; Sarah Vaughn's "Live In Japan".
230. WITCHCRAFT - Published sheet music. Frank Sinatra's "All The Way"; Bill Evans' "Portrait In Jazz"; Oscar Peterson's "A Jazz Portrait Of Frank Sinatra"; Jackie & Roy's "We've Got It".
231. YES AND NO - Composer's lead sheet; Published sheet music. Wayne Shorter's "Ju Ju".
232. YESTERDAYS - Published sheet music. "Clifford Brown With Strings"; "Al Haig Plays The Music Of Jerome Kern"; George Shearing's "The Shearing Spell"; "Ella Fitzgerald Sings The Jerome Kern Songbook".
233. YOUNG RABBITS - The Jazz Crusaders' "Young Rabbits".
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All Or Nothing At All

Med. Swing

Music by Arthur Altman
Lyric by Jack Lawrence

A

C $A^b_{MA}7$ $B^b_{MI}7$ E^b7

please don't bring your lips so close to my cheek, _____ Don't

$A^b_{MA}7$ D^b/A^b $A^b_{MA}7$ E^b7

smile, or I'll be lost be - yond re - call, _____ The

$B^b_{MI}7$ E^b7 $B^b_{MI}7$ E^b7 $C7$

kiss in your eyes, the touch of your hand makes me weak, _____ And my

F_{MI} $F_{MI}7/E^b$ D^b9 $C7$ $E7$

heart may grow diz - zy and fall. _____ And if I

D A_{MI} $A_{MI}(MA7)$ $A_{MI}7$ $A_{MI}6$

fell un - der the spell of your call, _____

A_{MI} $(G_{MI}7 C7)$ B^b9

I would be caught in the un - der - tow, _____

$G_{MI}7$ $D_{MI}7$ $E7$

So, you see, I've got to say no, _____ no,

A_{MI} $F_{MI}6$ $C6$ $(E7)$

All _____ or noth - ing at all.

Alternate changes for first 4 bars of letter **C**: A^b A^b+ A^b6 A^b+ | $\sharp$ |

Do Nothing 'Til You Hear From Me

Music by Duke Ellington

Lyric by Bob Russell

Med. Ballad

(F7) **[A]** **B $\flat$ MA 7 (F 7)** **F MI 7** **B $\flat$ 7** **E $\flat$ MA 7**

Do noth-in' till you hear from me, Pay no at-ten-tion to what's said,

E $\flat$ MI 7 **A $\flat$ 9(#11)** **B $\flat$ MA 7** **G7(#5)** **C7** **F13**

Why peo-ple tear the seam of an-y-one's dream is o-ver my head...

B $\flat$ 6 **E $\flat$ 6** **E $^{\circ}$ 7** **F 9 _{SUS}** **F 7** **B $\flat$ MA 7 (F 7)** **F MI 7** **B $\flat$ 7**

Do noth-in' till you hear from me, At least con-sid-er our ro-

E $\flat$ MA 7 **E $\flat$ MI 7** **A $\flat$ 9(#11)** **B $\flat$ MA 7** **G7(#5)**

mance, If you should take the word of oth-er's you've heard...

C7 **F13** **B $\flat$ 6** **E $\flat$ 6** **E $^{\circ}$ 7** **B $\flat$ 6** **(A $\flat$ MI 9 D $\flat$ 13)**

I have-n't a chance. True, I've been

[B] **G $\flat$ MA 7** **(G $\flat$ 7)**

seen with some one new, But does that mean that I'm un-true? When we're a-

(G MI 7) **D 7** **G MI 7** **C7)**

B $\flat$ MA 7 **D MI 7** **G 9** **C7** **F 7**

part the words in my heart re-veal how I feel a-bout you. Some kiss may cloud my mem-o-

[C] **B $\flat$ MA 7 (F 7)** **F MI 7** **B $\flat$ 7** **E $\flat$ MA 7** **E $\flat$ MI 7** **A $\flat$ 9(#11)**

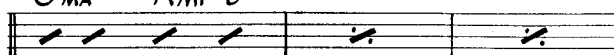
ry, And oth-er arms may hold a thrill, But please do noth-in' till you

B $\flat$ MA 7 **G7(#5)** **C7** **F13** **B $\flat$ 6** **E $\flat$ 6** **E $^{\circ}$ 7** **B $\flat$ 6** **(F 7)**

hear it from me, And you nev-er will.

[B] **G $\flat$ MA 7** **A $\flat$ MI 7** **D $\flat$ 7**

First 3 bars of letter **[B]** may also be played:



Rhythm section may break on the first beat of bar 8 of letters A & B during the head.

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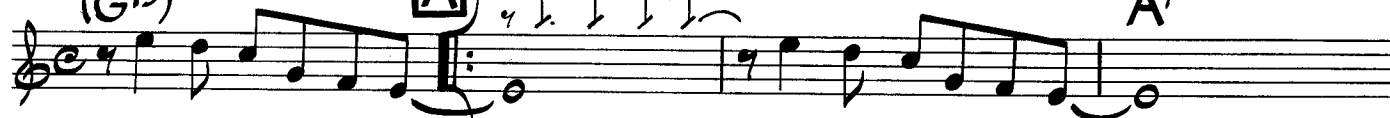
Don't Get Around Much Anymore

Med. Swing
(G13)

Music by Duke Ellington

Lyric by Bob Russell

(CMA7) %)
CMA7 DMI7 EbMI7 EMI7



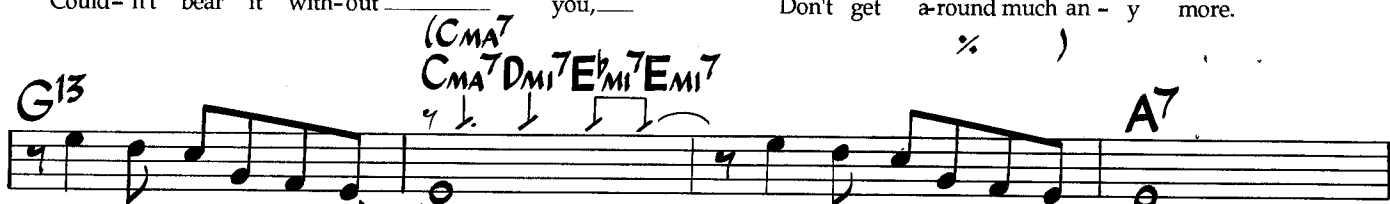
Missed the Sat-ur-day dance,

Heard they crowd-ed the floor,



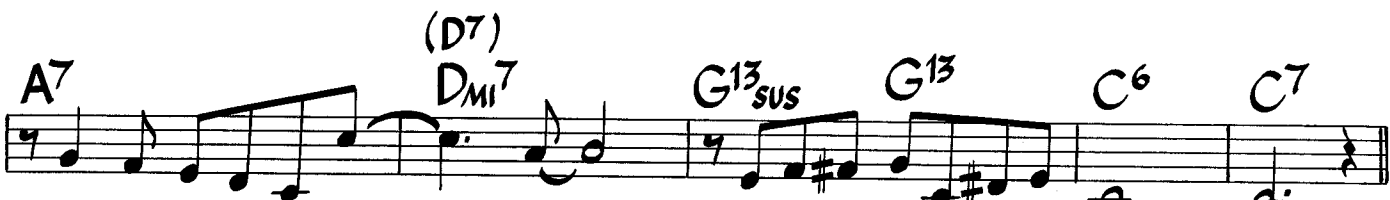
Could-n't bear it with-out you,

Don't get a-round much an-y more.



Thought I'd vis-it the club,

Got as far as the door,



They'd have asked me a-bout you,

Don't get a-round much an-y more.



Dar-ling, I guess

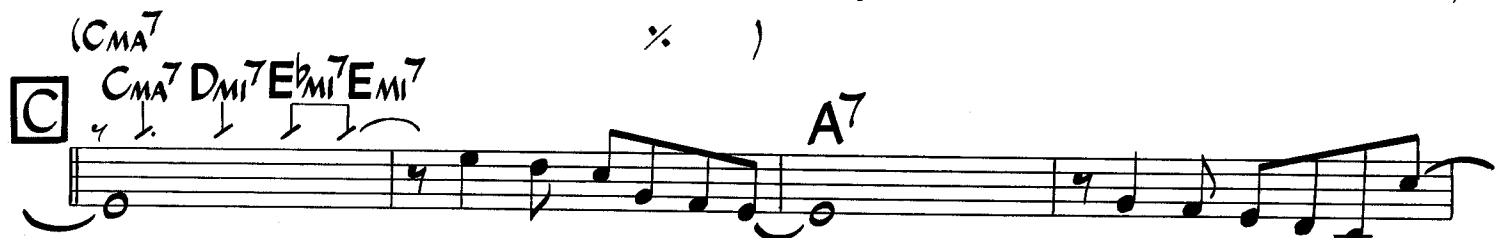
my mind's more at ease,

But



nev-er-the-less,

Why stir up mem-o-ries? Been in-vit-ed on dates,



Might have gone but what for?

Aw-f'lly dif-frent with-out



you,

Don't get a-round much an-y more.

A7 B°7 C°7 C#°7

Bars 3 & 11 of letter [A] and bar 3 of letter [C] may also be played: No kicks during solos.

Good Morning Heartache

Dan Fisher
Irene Higginbotham
Ervin Drake

Med. Ballad

A

Good morn-ing heart-ache, you old gloom-y sight, Good morn-ing heart-ache, thought we
said good - bye last night, I tossed and turned un- til it seemed you had gone,
But here you are with the dawn. Wish I'd for - get you but you're here to stay,
It seems I met you when my love went a - way, Now ev - ry day I start by
say - ing to you, "Good morn-ing heart-ache, what's new?"

B

Stop haunt - ing me now, Can't shake you no - how;
Just leave me a - lone, I've got those Mon - day blues straight through Sun - day blues.

C

Good morn-ing heart-ache, here we go a - gain, Good morn-ing heart-ache you're the
one who knew me when, Might as well get used to you hang - in' a - round,
Good morn-ing heart-ache, sit down.

Misty

Music by Erroll Garner
Lyric by Johnny Burke

Med. Ballad $B\flat 13$

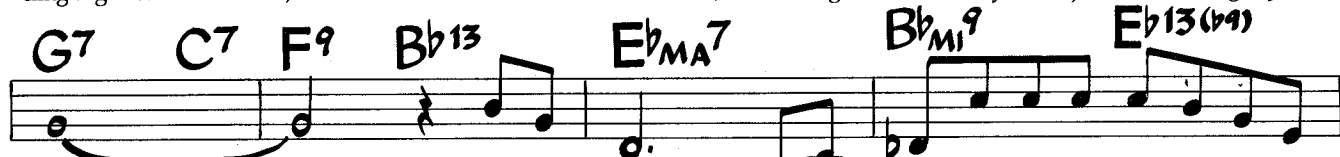
A



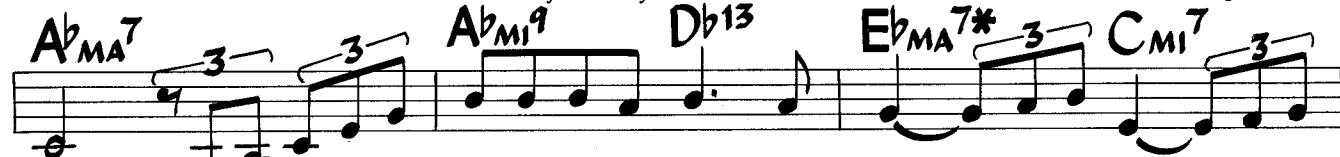
Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm



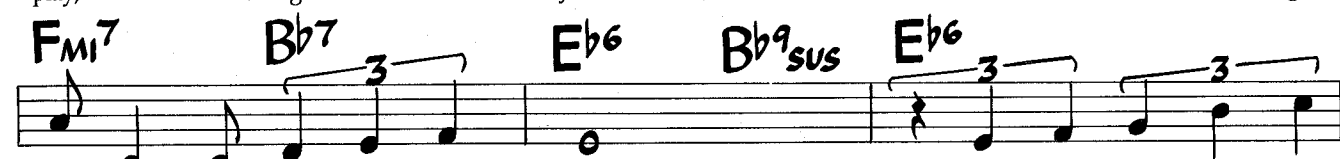
cling-ing to a cloud; I can't un-der-stand, I get mist-y just hold-ing your



hand. Walk my way and a thou-sand vi-o-lins be-gin to



play, Or it might be the sound of your hel-lo, that mu-sic I hear, I get

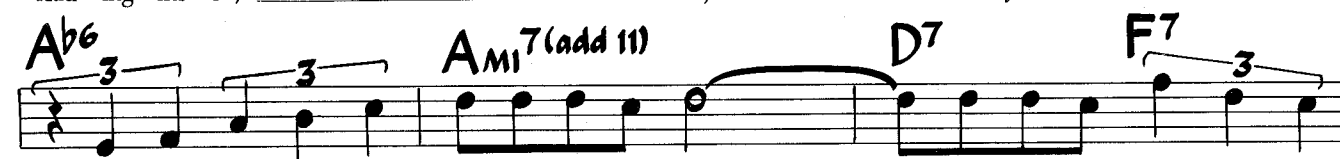


mist-y the mo-ment you're near.

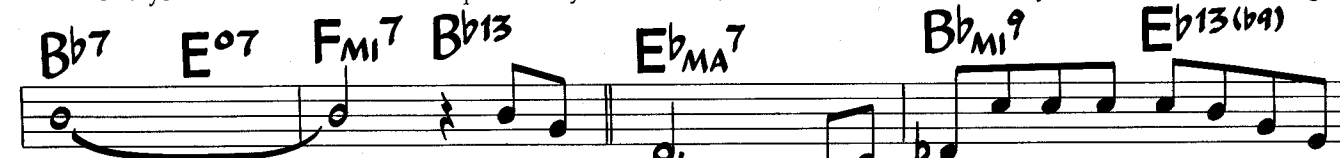
You can say that you're



lead-ing me on, but it's just what I want you to do;



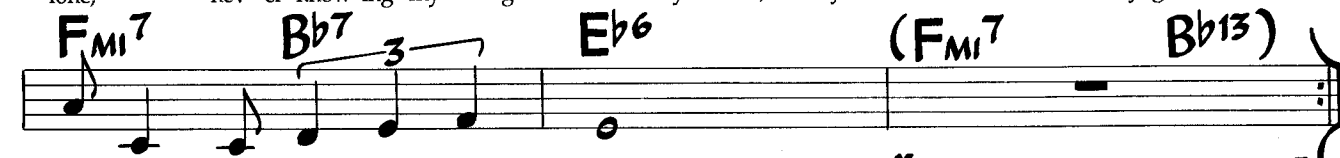
Don't you no-tice how hope-less-ly I'm lost, that's why I'm fol-low-ing



you. On my own, would I wan-der thru this won-der-land a-



lone, nev-er know-ing my right foot from my left, my hat from my glove, I'm too



mist-y and too much in love.

* can also be played as GMI^7

Med. Swing*

Speak Low

Music by Kurt Weil
Lyric by Ogden Nash

A G_{MI}^9 C^{13} G_{MI}^9 C^{13}

Speak low _____ when you speak, love, _____ Our sum- mer

G_{MI}^9 C^9 G_{MI}^9 C^9 F^6 D^7

day with- ers a - way too soon, too soon; Speak

B_{MI}^9 E_{b13} B_{MI}^9 E_{b13}

low _____ when you speak, love, _____ Our mo- ment is

D_{MI}^7 G^9 G_{MI}^7 C^7 F^6 A_{MI}^7 D^7

swift, like _____ ships a - drift we're _____ swept a - way too soon. Speak

B G_{MI}^9 C^{13} G_{MI}^9 C^{13}

low, _____ dar- ling, speak low, _____ Love is a

G_{MI}^9 C^9 G_{MI}^9 C^9 F^6 D^7

spark lost in the dark too soon, too soon; I

B_{MI}^9 E_{b13} B_{MI}^9 E_{b13}

feel _____ where - ev - er I go _____ That to - mor- row is

D_{MI}^7 G^9 G_{MI}^7 C^7 F^6

near, to - mor- row is here and al - ways too soon.

* may be played as a medium Latin tune, with a swing feel at letter C.

C F_{MI}^7 D^b9

Time is so old _____ and love so brief,

$E^b_{MA}^7$ $(B_{MI}^7(b5) E^7)$ D^b7 A^7 D^7 C^7

Love is pure gold _____ and time a thief. We're

D G_{MI}^9 C^{13} G_{MI}^9 C^{13}

late, _____ dar-ling, we're late, _____ The cur-tain de-

G_{MI}^9 C^9 G_{MI}^9 C^9 F^6 D^7

scends, ev - 'ry - thing ends too soon, too soon; I

$B^b_{MI}^9$ E^b^{13} F^6 D^7

wait, _____ dar-ling, I wait, _____ Will you speak

G^9 $C^9(\#5)$ F^6 $(A_{MI}^7 D^7)$

low to me, speak love to me and soon.

Med. Ballad

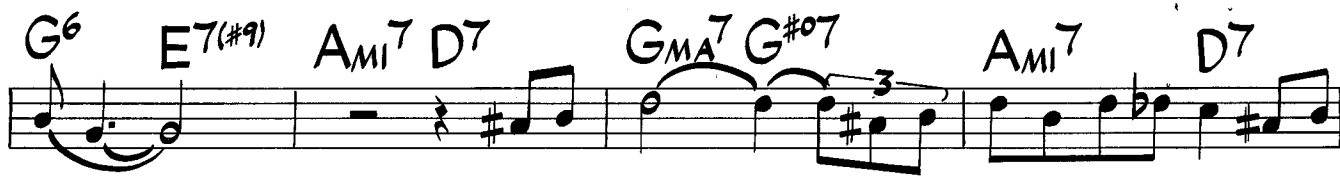
Stormy Weather

Music by Harold Arlen
Lyric by Ted Koehler

Don't know why _____ there's no sun up in the sky, Storm-y weath-er, _____



Since my man and I _____ ain't to - geth - er, _____ keeps rain - in' all _____ the



time. _____ Life is bare, _____ gloom and mis- 'ry ev - 'ry where, Storm-y



weath-er, _____ Just can't get my poor _____ self to - geth - er, _____ I'm wear- y all _____ the



time, _____ the time, _____ So wear- y all _____ the time. _____



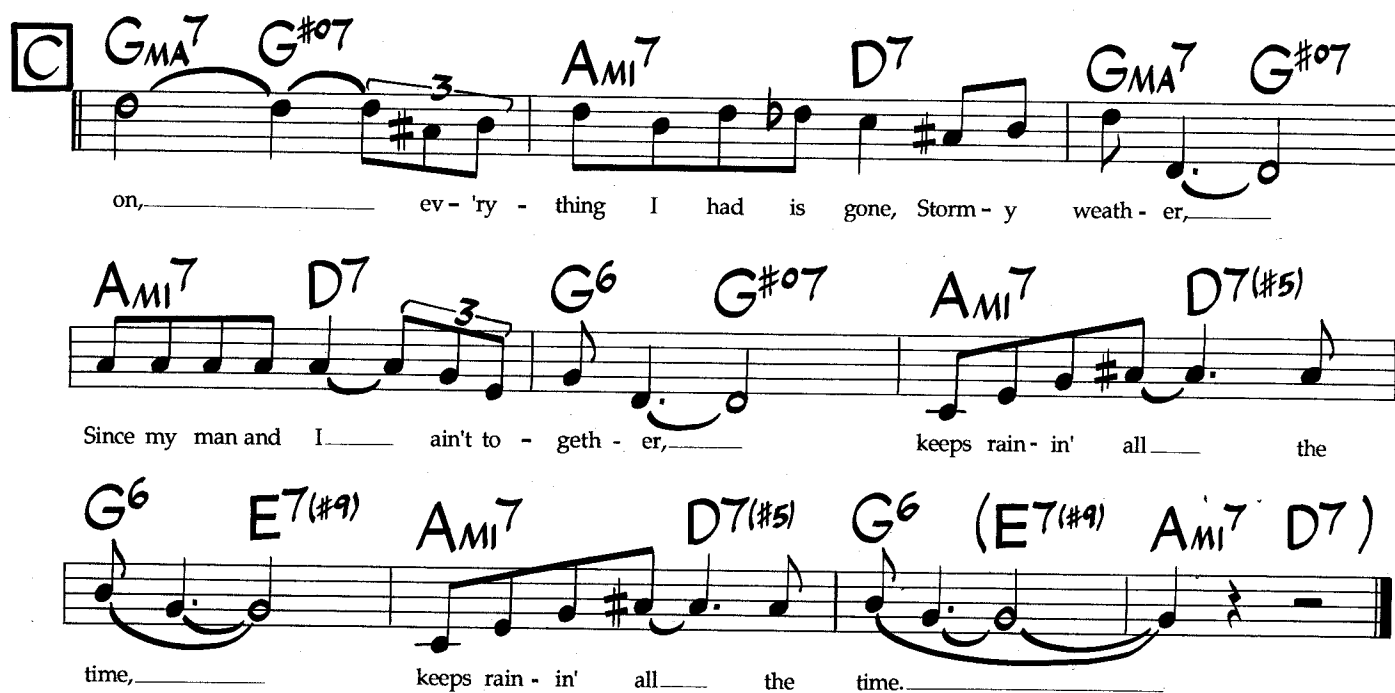
When he went a - way _____ the blues walked in and met me,



If he stays a - way _____ old rock - in' chair will get me, All I do is pray _____ the Lord a -



bove will let me walk in the sun once more. Can't go



on, _____ ev - 'ry - thing I had is gone, Storm - y weath - er, _____

Since my man and I _____ ain't to - geth - er, _____ keeps rain - in' all _____ the

time, _____ keeps rain - in' all _____ the time. _____